September, 1955

Music Clubs

MAGAZINE

VOL. XXXV NO. 1

Life at the MacDowell Colony—

An Interesting Glimpse of the Famous Peterborough Institution

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What Has Become of the American Art Song and What of the Local Recitalist?—

A Challenging Article on an Important Topic

Festivals Are Exciting—

The Director of One of Them Describes His Experiences

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From now on, if Federation members wish to address their president with extreme formality, they will call her "Dr. Dougan," for on June 5th her alma mater, MacMurray College at Jacksonville, Illinois, conferred upon her the honorary degree of Doctor of Music. It is doubtful, however, if our modest chief executive will wish her organization colleagues to follow this pattern, no matter how richly the new honor is deserved. The doctorate was conferred upon Mrs. Dougan not only in recognition of her achievements in the world of music in general, but also of her services to her college, where she was at one time a student faculty member, later becoming a highly efficient president of the Alumnae Association. Mrs. Dougan is here pictured with Dr. Louis Norris, president of MacMurray College, immediately after her honorary degree had been conferred upon her.

OLD PATTERNS, NEW DESIGNS

In order to build a new admininstration following the brilliant regimes that have gone before, we shall again be guided by the same distinguished purpose and objectives of the Federation, while re-designing familiar patterns according to the immediacy of present needs.

We have begun with the creation of an Opera Department which will function on the same basis as other major departments, through its committees of Adult, Student, and Junior Opera, Opera Study, and Grass Roots Opera. Opera has now attained mature stature in this country. We recognize that its rapid development, and the wide interest engendered in it by an enlarging opera-conscious public, warrant even more active participation and support by our members than they have given in the past. There are now at least 150 units producing opera, from small clubs and groups to those of semi-professional and professional standing. Our aim is three-fold: (a) to build a strong ground movement, with the small community groups feeding their top talent to the increasing number of larger companies; (b) to act as a liaison between all existing groups; and (c) to help opera-minded youth by means of scholarships and performances. Perhaps by working diligently together, we may even commission an American opera!

To strengthen the Student Division, we have added a Committee on Vocational Guidance whose responsibility will be to offer counsel to young musicians who wish to enter the field professionally—not only to our winners who aspire to the concert platform, but perhaps more particularly to those interested in teaching in schools and colleges, in becoming ministers of music, choir directors, music therapists, and so forth. To keep them aware of required standards and job opportunities will be another valuable service.

Educational workshops will be stressed throughout the entire organization by calling upon our trained leadership to give music its rightful place in the field of adult education, and to instruct State officers and club members in the most effective use of the tools of their profession.

The promotion of American music and the recognition and encouragement of the worthy American composer will be continued with enthusiasm, as will important projects such as "The Parade of American Music" and the campaigns seeking justice, fairness, and honor for our own creative artists.

Over and over again we will urge the study of strings, admonishing our membership not to sacrifice quality for quantity, lest we become pedestrian, and reminding them that "next to the human voice, a string instrument possesses in the fullest and richest degree the element of revelation, stimulating to a beginner and satisfying to an advancing student."

Sacred Music, including the Hymn-of-the-Month plan, will be continually stressed, and a November article will be devoted to this work.

Here are a few sentences from an address by Koussevitzky. They read like a poem. They give support to what we have tried to say:

"We must neither strain nor fail our creative potentialities.

"We must look forward, not losing the trace of the past and the flow of the present:

"We must measure our step with an eye on the future: we must time our actions to produce timeless results.

"We must be well prepared to witness an evolution which will not alone strengthen the foundation of our artistic and cultural structure, but also reflect upon the high stature of our country."

Vera Wardner Dougan

President

Mrs. Nikolai Lopatnikoff (Sara Henderson Hay), the author, and her composer husband in their studio at the MacDowell Colony

Life at the MacDowell Colony

By SARA HENDERSON HAY

THE fact that the creatively gifted man or woman can sometimes under adverse conditions accomplish great and enduring work is not an argument in favor of the Crust-and-Garret School for the promotion of the arts. "It is not a matter of seeing how much resistance a man can overcome in order to get a chance at his work," said DuBose Heyward to the gentleman who remarked that he didn't believe in coddling artists. No statistics are available of the paintings and sculpture we shall never see, the music we shall never hear, the books we shall never read, because the creative force which might have produced them went down in unequal conflict. The world is poorer for their sakes.

For there is an enormous distinction between "coddling" an artist and helping him adequately when he needs it. As a matter of fact, you can't coddle a real artist; he simply doesn't respond to it. All he wants is a reasonably comfortable place to work, a temporary freedom from material concerns, a table spread without his care. Compared with some of the gilded extravagances men dream of, it seems very little to ask. That this apparent Little is so often an impossible Too Much is the harsh reality which has confronted the artist and his well-wishers from time immemorial.

Because, actually, it is a great deal to ask. Such freedom is purchasable at a price beyond most men's means. And to conceive, to organize and bring into working order so carefully contrived a simplicity of environment for not one artist only, but for a group of artists, is an enterprise of astounding imagination, tenacity and magnitude. The MacDowell Colony, in Peterborough, New Hampshire, bears witness that such a feat is possible.

It has been done here, largely at first through the dedicated efforts of one woman, and later through the concerted good will and support of many men and women, so that the dream of Edward MacDowell and his wife, Marian Nevins, of sharing with other artists the ideal conditions for creative work which he found during the last years of his life in his log cabin studio among the pines of the New Hampshire countryside, took on reality; and the Colony established in memory of one of America's best loved composers grew from the modest experiment of those early days to an institution which, as Olin Downes wrote in the *New York*

Times, stands today unique and unparalleled as a center of creative work in the arts. Now, in its 48th year, with 24 studios scattered over its 600 acres of woods and meadows, with three residences, a library, and a large central building which houses the dining room and the lounge, the MacDowell Colony can offer to some 60 or 70 men and women each season that inestimable All they want—"a chance to get at their work. . ."

So well known is the distinguished roster of Colonists who have got on with their work here that it would be superfluous to list them in an article necessarily brief. Their names are household words; their contributions to the arts have enriched our times. The array of honors they hold—the Pulitzer Prizes, the Prix de Rome, the National Institute and Academy of Arts and Letters memberships and Citations and Awards, the Guggenheim Fellowships, the Koussevitzky Foundation Commissions, the Fulbright Scholarships, among others—is impressive. But gratifying as this record is to the Board of Directors of The Edward MacDowell Association, even more so, to them and to Mrs. MacDowell in her 98th year, must be the evidence that what was begun so simply, but with such faith and purpose, will continue to make its contribution to the world through the fresh talent which year by year finds encouragement here. For the Colony, although essentially a place for the artist of established reputation, opens its doors as well to the gifted newcomer.

It is easy to be sentimental about the MacDowell Colony, because it is by nature so poetic a justification of a dream and an ideal. But it is also in theory and in fact an efficiently managed, smoothly running organization. It is geared to provide the artist with the physical surroundings which will enable him to do his best work, and to provide it pleasantly, understandingly and unobtrusively. It was Mrs. MacDowell's hope that residence at the Colony could eventually be offered gratis, but the Association's financial resources (it has a modest endowment, but is largely dependent upon memberships and private contributions) cannot be stretched to such a point, and a nominal sum is charged. A limited number of scholarships is available. In time past the Colony's season has been the summer months only; beginning now, however, it will be open the entire year.

"What is it like at the Colony?" is a question which I, like most Colonists, have frequently been asked. And, using an overworked adjective aptly and truthfully, I answer "It's a wonderful place, to live in, to work in, to enjoy. There's nothing fancy about it; there are no organized diversions or study groups or lecture courses; it's not a school or a camp or a pleasure resort; it's simply a happy combination of everything most people who are trying to work creatively want—a working day of uninterrupted privacy, and after that working day the stimulating company of congenial minds. You have your own studio, a little house out of earshot and eyeshot of any other, with a tremendous stone fireplace for chilly days, and a screened porch, and the woods and meadows around, and the mountains against the sky. The composers' studios have grand pianos; the painters are supplied with easels.

"After breakfast, which everybody has together at Colony Hall (there are no housekeeping facilities in the studios) you go to your studio, and the day is yours. No telephone will ring; there isn't any. No one will drop in to talk to you; the cardinal commandment of the Colony is that a working day of privacy is guaranteed. No one, not even the Colony manager, visits a studio uninvited. Around noon your lunch will be brought and left quietly on your doorstep."

"But suppose" someone usually suggests "there may be a day when you won't feel like working. Do you have to stay in your studio regardless? Does anybody check up on you to see whether you're producing anything or not?"

"There's never any pressure except your own put on you at the Colony. No one knew better than Mrs. MacDowell that the creative impulse can't be turned on like a spigot. If you don't feel like working you can relax and sunbathe; you can take a walk down a country road that smells of clover and piney woods; you can go swimming in the lake at Hancock or the pool in Peterborough; you can stroll into the village and perch on a stool at the village pharmacy and have an ice cream soda. You can even go to the movies. But actually there'll be very few days when you won't feel like working. As Edwin Arlington Robinson, who spent the last twenty summers of his life here, remarked, "The MacDowell Colony is without a doubt the worst loafing place in the world. There's something in the air; some indefinable something blowing from the hidden studios where other people are quietly at work, and presently you're at it again, yourself, and all of a sudden it's five o'clock, and where has the day gone?"

"What do you do in the evenings?"

"Well, after dinner we play croquet, or billiards, or pingpong; or we walk over to the Library, where maybe a couple of the musicians are sight reading piano music for four hands, or leafing through a collection of Schubert lieder. Occasionally some of the composers give informal concerts of their works, on the piano, or on recordings. One halcyon summer we had the New Music String Quartet in residence. Or the writers and poets will have an informal reading. Or there will just be good talk, on every subject under the sun, especially on chilly evenings in front of the crackling logs. . . ."

That's what life at the Colony is like; and if "these delights thy mind can move," as the old poet said, then truly it *is* wonderful. My husband, the composer, Nikolai Lopatnikoff, and I have perhaps more reason than most to feel a sentimental attachment to the Colony, for we met here in 1950, were married the following spring, and have returned

(*Continued on page 28*)

Donald Gramm, an outstanding exponent of the American art song

What Has Become of the American Art Song and What of the Local Recitalist?

By GUSTL BREUER

I clearly remember facing the imposing figure of my grandmother in the music room of our Vienna home; I was 14 at the time and one of the few people in that city who was not at all awed by this last of the *grandes dames*. But this time I was ill at ease, for there was no hint of Grandmother's smile, which—even in moments of punishment—could usually be felt waiting just around the corner.

"I am not talking about you incredibly bad manners," Grandmother said, closing the Boesendorfer concert grand and folding a volume of Diabelli's exercises. "We shall take that up later. It was not only naughty, but very stupid of you to place this explosive under Fraulein Stechel's piano seat. No wonder she told me she would never be able to teach you the piano—just as she fled from the house." Grandmother was not angry; she just looked very serious. "What I want you to consider is: do you really want to stop playing just when you finally have hurdled Schumann's *Happy Farmer*?"

I only nodded. "I really think I'd better let it go."

"All right," Grandmother closed the conversation, "you will buy some flowers from your allowance and go to Fraulein Stechel and apologize. And you won't be able to play tennis for the rest of this month." She walked away from the music room and I sneaked into the garden where the roses were in full bloom. It was senseless to squander my allowance when there was such abundance just for the picking.

All this took place in the early Thirties and it was difficult to explain to Grandmother that a new era was in the making. Just as boys at Ellmaier's famous dancing class revolted against the 'old order', (we all refused to kiss the hands of our female Elders, that year!) so the amateur "home entertainer" had become, in the eyes of the younger generation, strictly *demodé*! American and English dance records were the craze—much more popular than the most adequate pianist. As for playing chamber music: why struggle with Fraulein Stechel when you could listen on the phonograph to Cortot, Hubermann and Casals at any given time? I believe this was really the beginning of the end of music in the home; even in Vienna—where music happens to be one of the few negotiable assets.

During an early career as a boy soprano, I had learned some of those American songs which—when I came to the states some eight years later—I fully expected to hear. They were songs like *Sylvia*, *At the End of Day*, and *Trees* and they had reached our Viennese music room in a round-about way. My grandmother had a much younger brother who was a problem. Consequently, it was decided to dispatch him to America. "It will make a man out of him," was the general optimistic opinion when Uncle Alexander set out for the New World in about 1910. He soon returned and brought with him an American wife and all the latest American parlor songs.

The wife soon returned, but the songs remained in our music library and became as much a part of my childhood as the songs of Schubert, Brahms, and Wolf. I must admit that I never thought about those songs until January 9, 1955, when I read a letter in the *New York Times*. It was written by Fraser Gange, the well known voice teacher of the Peabody Institute.

"What has happened to the composer of the fine songs?" Mr. Gange asked. "Are there any in the world today? Plenty of stuff is being produced . . . but there is no sustenance in it and practically nothing that asks for a second hearing . . . Why should such writing be in this terrific age? One might expect that the vast energy, anger, sorrow, fear, would permeate all art, and most particularly the art of song writing. This has not happened."

I read Mr. Gange's letter and became curious. What *had* happened to my *Sylvia* and *Trees*? I began to investigate.

I went to see a well-known and highly respected director of one of America's largest music publishing houses. He admitted with complete frankness that the art song was losing its impact, a fact which all music publishers feel only too conscious of in the shrinking market of these songs. He believes that the reason for the decrease in art song sales lies in the

fact that there is less home music nowadays. People just don't gather around the piano: a.) because, in many cases, they have no space for a piano, b.) because they never learned to play the piano and c.) because they prefer the easy way out: namely, to turn on the radio or television set.

Another reason, according to this publisher, is that there are no longer composers who write homey, folksy songs like Oley Speaks, Clara Edwards or Ernest Charles. "It is as if our contemporary composers sense that the simple world of 30 years ago no longer exists. They don't believe sentiment has any room in our complex atomic age." He admitted that there are still some modern composers who write concert songs, but they are no longer bought by the general public; and his publishing house—like all others—only issues a fraction of the art songs its presses once rolled off.

My next interview was with Oliver Daniel, Director of Contemporary Music Projects for Broadcast Music, Inc. There was no beating around the bush here!

"What has happened to and what's wrong with the American art song?" I asked.

"Nothing whatsoever," he shot back, "except that they are ignored by those very people who talk about their interest in contemporary music. If anyone wants to find a fantastic collection of contemporary songs, let him contact any of a dozen or more of our top-notch composers. He'll find that each has literally dozens of songs. If more people would bother to sing and play more contemporary music, we would spend less time lamenting the absence of it on our programs."

Gladys Swarthout, who throughout her distinguished career has always demonstrated her loyalty to the American composer and to American music

"It always astonishes me," Mr. Daniel went on, "to find the programs of Federation contestants so neglectful of contemporary works. There just is no dearth of good songs, believe me."

"Don't you find that contemporary composers often neglect to write for a true vocal line?" I ventured.

"That's idiotic," Oliver Daniel was really hitting his stride now. "Whoever holds this opinion has not bothered to investigate the field. I'm impressed with Einstein's dictum that 'Curiosity is the greatest of all virtues.' And if your singer could be more curious—we'd have fewer such silly questions."

With two music publishers "under the belt," I decided to question some of the singers of American songs. It was my good fortune to catch Gladys Swarthout just before she left for a summer's vacation in Italy.

"You know," Gladys Swarthout said, and her velvety voice was balsam, "I hate to admit it; but I do think the main fault in neglect of American songs lies with the singers themselves. I always include at least one American group in my recitals—and I never seem to have any difficulty in finding good songs." "Somehow," Miss Swarthout went on, "I've been very lucky. You see, I've always been a champion of American songs—so contemporary composers send me their compositions, sometimes even before the ink has dried. They are very flattering and often ask my advice about certain passages; it's a great privilege to 'be in' on real creation, you know. We singers are only re-creators, after all."

I thought back a few years when, as a Buck Private at Fort Knox, I'd try to time my goldbricking so that I would not miss Swarthout's appearance on the "Prudential Family Hour." Couldn't television further the American song, just as radio had, I wondered.

"Of course," Miss Swarthout said, "Once a producer has the

(*Continued on page 27*)

Behind the Scenes in Music

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THIS MONTH WE SALUTE A LOVER OF THE ARTS AND CONTRIBUTOR TO THE WORLD OF MUSIC AND LITERATURE— WALTER W. NAUMBURG

Mr. Naumburg

EVEN when he was a small boy, Walter W. Naumburg learned about good music. He heard Leopold Damrosch, then a noted conductor, play first violin in the quartet at his parents' home. Theodore Thomas, also a conductor, was a frequent guest at the hospitable house on West 48th Street in New York where the Oratorio Society, also, was founded and received its name. The boy learned early the importance of music in the warp and woof of daily life; and the man, now a ripe 88, has lived by this principle.

So it is that on June 30th, 1955, New York City celebrated the 50th anniversary of the Naumburg Summer Band Concerts, which were started in 1905 by Walter Naumburg's father, and have been kept up by his two sons. Many fine artists and new composers have been heard for the first time at these concerts; and thousands of people have found relief from summer pressures in listening to the varied out-of-door programs.

Most of Walter Naumburg's contributions to the world of music have since 1925 stemmed out of the Walter W. Naumburg Musical Foundation, which contributes to many facets of music and literature. One of these is the annual competition for young musicians who are of mature talent and are ready for professional careers, but have not had a New York recital reviewed by critics. The contestants who reveal outstanding talent in the auditions are awarded New York debut recitals the following season. Applicants must play a number of classical works, and a work by an American composer, preferably contemporary. How many successful artists today owe their start to winning a Naumburg concert award!

Another project of the Naumburg Foundation has been to commission the recording of a number of important contemporary American works through Columbia Records, and to distribute them to musical centres.

While his musical interests absorb most of his time, Mr. Naumburg's contributions to literature have also been outstanding. As a student at Harvard he played as an extra with the great Edwin Booth's company. The plays of Shakespeare have always been one of his life passions; and after his graduation, Mr. Naumburg started a Shakespeare collection for the Harvard Library. Through the years he has built up there one of the largest collections of Shakespeariana in the country, a collection which today boasts more than 7,000 volumes, including a set of the four Folios, and Quartos of several of the volumes.

For Harvard too (he was in the class of 1889) Mr. Naumburg helped assemble the funds to establish a music library and contributed toward its endowment. But he is no "overseer executive." He still likes to tread the campus as a student. During the war, he and his wife lived in Bread Loaf, Vermont, and studied Shakespeare with zest at the summer session of Middlebury College. Last summer he took a trip to a dozen or so Greek islands, visited all the excavations and ruins, listened to lectures, studied with a joy in pure learning. This summer he has been studying primitive cultures in Mexico, accompanied by his friend Dr. Harry Owen, who is Dean of the Humanities at Rutgers.

Thus, he has served the arts in many ways. He has been for many years a trustee of Town Hall, a member of the Overseers Committee to the Department of Music at both Harvard and Princeton, a director of the Audubon Society, a founder of the Shakespearean Festival at Stratford, Conn. These are factual matters. Not factual, but equally real have been his encouragement of young talent, his fostering of live music, his creation of places and moods in which the musical arts flourish, and in which artists find appreciation, both nationally and internationally. For these things, the Federation is honored to salute him this month.

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Festivals Are Exciting

By IZLER SOLOMON

Izler Solomon who won one of the Federation's Young Artist awards—in 1931—as a violinist has become one of the nation's leading conductors. This last June he was Musical Director of the Third Festival of the Creative Arts at Brandeis University, a week-long of music history.

FESTIVALS are exciting!

There is always an air of expectancy and festivity. There are the gala peformances—the gay moods—the throngs crowding to see and to hear and belong. Behind the scenes there is all this, plus a feverish intensity in preparation. Stage hands are everywhere, running hither and yon. The stage director and the stage manager are shouting orders. The music director is gesticulating to his orchestra and to the principal performers. Sets are being painted or being hammered together, props are being moved from one place to another. Costumers are madly draping long sheaths of cloth—everywhere there is seeming confusion and chaos. The fascinated bystander muses, "Is it possible that all this can be fused into an integrated performance?"

Many of you have attended such festivals. You have experienced the gaiety, the intensity, the excitement created at such a time. But come back stage with me for a close-range view of the gigantic task of the music director. It is he who must have the final responsibility of the entire performance, especially where opera and ballet are concerned. Though he leans heavily on the stage director, choreographer, choral director, director of lights, costuming and sets, orchestra contractor, business manager, production manager and many others, the musical director must ultimately coordinate all these diverse factors into an integrated and perfectly balanced whole.

Before he can possibly assume this position he must have a complete and thorough knowledge of the music to be performed. When the work is an opera or a ballet chanté he must have an added knowledge of the background of the libretto. It is imperative that he should know all these matters so intimately that they will present no problems when he begins to work with the principals, chorus, orchestra, ballet. This means many, many hours of concentrated study.

Now to be more specific:—I have been interested in the Festival of Creative Arts at Brandeis University in Massachusetts since its inception. The spirit to try the untried or the unfamiliar; if need be, to forge new ways—has always fired my imagination. So when I was approached to assume the position of music director for the third annual Brandeis Festival this year, I was most enthusiastic. To Dr. Abram Sachar, the president and dynamic leader of Brandeis University, goes my deepest admiration for his vision and courage in sponsoring such an event.

A meeting with the Festival Committee, of which Irving G. Fine was the chairman, was arranged immediately. Elliot Silverstein, brilliant stage director, Mrs. Claire Degener, the very able business manager, and I flew from New York to the University for this meeting. We discussed many compositions of exceptional interest which had not been heard in this country. Naturally it is impossible to arrange a festival of such magnitude as the one at Brandeis in just a meeting or two, and so subsequent meetings were held both in New York and at the University. From these the final program was evolved.

The University had decided that during this festival an honorary degree would be awarded to the composer, Darius Milhaud. It was fitting, therefore, that we should perform some of his outstanding works. Mr. Fine suggested Milhaud's opera *Medea* which he had heard in France and which had never been performed in this country. The entire committee was unanimous in accepting this suggestion. Since this

One of the most dramatic and exciting scenes from Darius Milhaud's ballet chante, "Salade," which was presented June 11 at Brandeis University, shows Ritta Aleckne as Rosetta, Leon Danielian as Polichinelle and William Milie as Covello. The performance was the second given in America.

opera is in one act, an hour-and-15-minutes' duration, and highly dramatic, we all agreed that Milhaud's ballet chanté *Salade* would be a suitable, gay and engaging companion piece.

Highlighted, then, by the American premiere of Milhaud's *Medea* and his ballet chanté *Salade*, the Festival of Creative Arts of 1955 further included a concert by the Festival Orchestra, the first major performance of Maurice Valency's *The Thracian Horses* and a two week Art Exhibit. Other events consisted of art films, symposia on literature and a concert of compositions by Brandeis graduate students.

In making the selections for the Festival Orchestra concert, I examined and studied over 100 compositions, keeping in mind that we (the committee and I) wanted to include some works of Milhaud, a first American performance of an important work and a work by one of the members of the Music Faculty of Brandeis University. Through a process of intense screening and elimination I presented my choice to the committee and together we chose the program. Our choice for an American premiere was a Divertimento (Sellinger's Round) by Michael Tippett. The Brandeis Music Faculty was represented by the Serenade Concertante of Arthur Berger and it was decided that Mr. Milhaud should conduct his own Concerto for Percussion and *Cantate Nuptiale*. (The *Cantate* was sung beautifully by Adele Addison and Everett Firth was excellent in the Percussion Concerto).

Though some of the preliminary work came earlier, the actual work of coordinating the festival was done within a period of two weeks on campus. My wife and I were delegated to a lovely suite in one of the dormitories and from the moment we arrived until the moment we left, it was rehearsal after rehearsal. Two weeks packed with the most stimulating and exhilarating activity.

It was like arranging a jigsaw puzzle for the production manager, Flemming Nyrop, to plan for so many rehearsal places and rehearsal periods. With many groups working at the same time, it took tremendous ingenuity and juggling to arrange schedules to suit everyone.

Composers Arthur Berger and Darius Milhaud chat with Conductor Izler Solomon about plans for the Third Festival of Creative Arts given in June at Brandeis University, during a rehearsal break in the Orchestra Concert presented on June 9.

Immediately after our arrival I worked with the chorus, which had been excellently prepared by Alfred Patterson; and for the following several days I worked incessantly with my principal singers. We were very fortunate in having secured five outstanding American vocalists (Phyllis Curtin as Medea, Laurel Hurley as Creusa, John McCollum as Jason, Donald Gramm as Creon and Eunice Alberts as the nurse) whom I had selected after much consideration based on my thorough study of Mme. Milhaud's libretto for *Medea*. We met three and four times a day and each session lasted approximately three hours. The parts are very difficult and very exacting and we worked tirelessly to prepare the music and to learn the English translations.

When I wasn't working with the vocalists I was meeting with our choreographer, Myra Kinch, who created a most enchanting *Salade*, or with Mr. Silverstein, or with Ariel Ballif, who was in charge of lights and sets. There was a constant and thrilling activity that kept the entire campus buzzing.

Our second week at Brandeis started with orchestra rehearsals. Here Mr. Rosario Mazzeo, the orchestra contractor, and I were able to work out a rehearsal schedule which took advantage of every available moment. Orchestra rehearsals are very costly and a music director must remember this at all times. Since the two works, *Medea* and *Salade*, called for different instrumentations and different groups working with the orchestra, I found it advisable to have two two-hour rehearsals rather than to try to rehearse both works in one long, four-hour rehearsal. This enabled us to give the orchestra a luncheon break between the two works, and we approached the rehearsal of each work with vigor.

During that week, on a typical day, I would leave for Boston early in the morning for an orchestra rehearsal, would work intensely for two or three hours—have a luncheon break, and resume for another two or three hours. Sometimes the singers would be there, sometimes the chorus or the ballet; sometimes all three groups would join the orchestra. Then came a hurried trip back to Brandeis to rehearse

(*Continued on page* 31)

THE FEDERATION TRULY A NATIONAL INSTITUTION THROUGH SCHOLARSHIPS MID-WEEKS AND WEEK-ENDS

By EDITH BEHRENS

This summer eleven talented young people throughout the nation enjoyed the wonderful combination of out-of-door living and music making through the Federation's nationally sponsored scholarships. Many State Federations and individual clubs also donated scholarships, so that scores of other musical youngsters enjoyed free musical instruction in the most beautiful vacation spots in the land. What they got from this summer cannot be put down in mere printed terms; it should be expressed in terms of the results of cello practice, with a view of the Rockies; of learning to repair violins, in a camp in the Michigan woods; of organ study, looking down on Maine's "stern and rock-bound coast;" of opera coaching, high in the West Virginia hills. . . . all unforgettable memories of music in noble surroundings. "I have been continually delighted and amazed at such a concentration of music and hard work amid such surroundings," wrote Marcia Hansen of Portland, Oregon, one of the Tanglewood, Mass., scholarship students. "It is the perfect atmosphere for a budding musician. I have decided that I will come again next year, even if I have to walk all the way from Oregon." They all felt that way.

Mayor Lawrence welcomes 11 of the Federation's 11 scholarship winners to the Pennsylvania College for Women Opera Workshop. L. to r. they are: front: Judith A. Kelley, Fall River, Mass.; Celina T. Sanchez, Albuquerque, N. M.; Michaline Chomincz, Waterville, Me.; Rose Mary Waltz, West Allis, Wis.; ctr., Eileen Harris, Wilmington, Del.; Patricia Huddelston, Clanton, Ala.; Roberta Womack, Nashville, Tenn.; Marigay Nelson, Moscow, Idaho; rear, Harry Richards, Princeton, W. Va.; Petrea Bruun, Freeman, S. D.; Richard Anderson, Duncan, Okla.

Nor was the Federation's usefulness limited to young American musicians. For the first time, the Federation awarded a scholarship abroad, to young Helmut Harig, a talented German musician chosen jointly by a committee in Germany and the American Embassy in Bonn, to help finance his transportation to attend the National Music Camp in Interlochen, Michigan. Think what young Harig will bring home in terms of new friendships and new understanding and new musical abilities.

The following are brief reports about some of these young people, and about some of the Federation's regular Midsummer Week-ends, and Mid-Weeks.

ASPEN FESTIVAL STRESSES CHAMBER MUSIC

Aspen, Colorado, is a Music Festival and Music School which gives special emphasis to fine chamber music. A Federation scholarship there was awarded, appropriately, to a bassoonist and clarinet player who loves chamber music, 18-year-old Thomas Atherton of Albuquerque, New Mexico. He studied with Harold Goltzer, for 12 years the 1st bassoonist of the CBS Symphony Orchestra.

Our Central Regional Vice President, Mrs. Hazel Post Gillette, accompanied by Mrs. Paul Moss, Texas State President, went to Aspen this summer and reports director and faculty most

Summer Jauntings of Our President and Other Officers

Top left: Our National President, Mrs. Ronald A. Dougan, third from left, shown with Mrs. Carl T. Wilson, founder and dynamic director of the Fish Creek, Wis., Festival, Dr. Uno Wyman, whose music was performed, and Dr. Thor Johnson, extreme right, director of the Festival.

Top, right: rear l. to r. Dr. James Christian Pfohl, Miss Ruth M. Ferry, former Young Artist Auditions Chmn.; Miles Nekolny, 1955 voice winner; Mrs. Louise Young Workman, dynamic planner for Transylvania Mid-Week, and Mrs. Maurice Honigman, who originated the event.

(Below)
Priscilla Perry, scholarship winner, practices with her teacher at New England Music Camp.

The small picture at the right shows Adolfo Balli, Texas Federation scholarship student at Inspiration Point, in Debussy's "L'Enfant Prodigue" with Joanne Knott as the mother.

Lower right are pictured during Federation Day at Interlochen l. to r. Mrs. Alvin Mellentine, State Pres., Wis., Mrs. Henry L. Porter, State Pres., Ill., Mrs. Frank W. Coolidge, State Pres., Mich., Dr. Joseph Maddy, founder and president of the National Music Camp, Mrs. Ronald A. Dougan, National Pres., Mrs. Charles A. Pardee, Past Pres., Ill., and Mrs. W. Paul Benziger, Past Pres., Wisconsin.

Edward Lantini of Providence, R. I., Interlochen scholarship student.

enthusiastic about Federation cooperation. There are more full time students than ever before, with the largest number from New York and the second largest from Texas. Three dormitories are maintained, one for men and married couples, one for mature girls and one for 'teen age girls, each with house parents, and also a student cafeteria. Everything, Mrs. Gillette says, is beautifully run and she strongly recommends a Week-End there next year.

CHAUTAUQUA SCENE OF 11TH ANNUAL FEDERATION WEEKEND

Continuing our summer tour alphabetwise, we next visit New York State and the beautiful Chautauqua Festival, where members of the Federation have gathered for a summer Week-End for eleven years. Forty-three members greeted old friends and met new ones this year, from July 14-18. An organ recital by Dr. George William Volkel was the first musical treat on Thursday, followed by the usual "Symphony Preview" by Dr. Marion Rous, our National Chairman of Adult Audience Education, preparing her listeners for the musical events to come.

On Friday afternoon, Ann Mornay de Ceballos, soprano lecturer for the Chautauqua Woman's Club told Gaelic legends and illustrated them with folk songs. Following the concert, a reception was held at the Woman's Clubhouse for the officers and members of the Federation. That night, the Federation dinner took place, with Mrs. Harry A. Combs, president of the Ohio Federation, presiding, and Mrs. Robert M. Fisher, president of the Pennsylvania Federation and chairman of the Week-end, welcoming the guests. Following the dinner, many went to hear the the performance of *H.M.S. Pinafore* and were received backstage after the final curtain.

On Saturday, the opening concert of the Student Symphony Orchestra was conducted by Edward Murphy, with Hope and Faith Lawson, duo-pianists from Williamsport, Pa., as soloists. For five consecutive years, the twins have won Gold Certificates in Federation Festivals.

Miss Gladys Mathew, President of the New York Federation, presided at the afternoon meeting and presented Mrs. C. Arthur Bullock, National Vice-President, who spoke on the Federation's expanding projects. Other speakers were Dr. Marion Rous, Howard Shanet, Assistant Professor of Music at Columbia University, and Robert Schacht, Director of the University of Wisconsin's Bureau of Information and of the Chautauqua Grant from the Fund for Adult Education, who participated in a forum dealing with "Projects of Adult Education."

One of the highlights of the Week-End is always the recital given by the Scholarship winners. This year the concert was presented by Annette Johnson Rowell, mezzo-soprano, of Joliet, Illinois, a graduate of the Eastman School of Music; Annette Fraustino, 16-year-old pianist of Buffalo, New York, who holds a seven-year scholarship at the Juilliard School of Music in New York City, and Almita Hyman, 16-year-old violinist, of Elizabeth, New Jersey. Robert J. Denniston of Albion, New York, won the Eleanor Pascoe scholarship in organ, but there were no facilities for his appearance at the hall where the forum was held.

The opening concert of the Chautauqua Symphony Orchestra, Walter Hendl directing, was held Saturday. On Sunday afternoon, the symphony concert featured as

(*Continued on page 20*)

Federation dignitaries and guests at the Chautauqua Week-End. L. to r. front row, are Dr. Marion Rous, Mrs. C. Arthur Bullock, National Vice President; Miss Anne Hull, Ruth Bradley. Back row, L. to r., Mrs. W. Stuart Carpenter, former N. Y. State Pres.; Mrs. H. A. Combs, Ohio State President; Howard Shanet; Miss Gladys Mathew, N. Y. State Pres.; Robert Boles; Mrs. Robert Fisher, Pa. State Pres. and Mrs. I. K. Saltsman, Vice Pres., Ohio.

Mrs. Brooks B. Evans, W. Va. Board Member, presents the Oglebay Park Scholarship to Clyde Hager.

Above: Nat'l Vice President Mrs. C. Arthur Bullock presents Chautauqua scholarships to Annette Rowell, vocalist, l., Almita Hyman, violinist, ctr. and Annette Fraustino, pianist, r. Below: The John Tasker Howard award winner, John Stoll, West Allis, Wis., who will use his scholarship next year at Interlochen, practices with a bassoonist.

N. E. Regional V. P., Mrs. S. Merritt Farnum r., Gertrude Caulfield, R. I. State Pres. and James Johnson Sweeney, president of the MacDowell Colony, at Peterborough. Below: Thirteen-year-old Martha Gerschefski, Hinda Honigman scholarship winner at Transylvania.

From the Reviewing Stand

NEW DEVELOPMENTS IN AUDIO-VISUAL EDUCATION
By NAOMI REYNOLDS

BOOK REVIEWS
By GERTRUDE FRIEDBERG

NEW TRENDS IN THE AUDIO-VISUAL EDUCATION FIELD

The vigilance of many individuals and evaluating committees to the need for better radio and television programs has been widespread. But the need for cognizance in this matter is still great. This is especially true, since the only way the producers or the sponsors have of knowing whether they are pleasing the dial twisters at home, is through their purchase of the sponsors' products or making their preferences known to the station managers. There is a responsibility on our part, even though we never hear a bad program. We are all liable, since what is broadcast affects the general well-being of all.

We have an opportunity to insure good programs every hour of the day, not just to be content with the progress achieved during this past year when the alarming necessity for a clean-up in children's T-V programs developed and awakened gratifying public response. Adult programs and young people's programs concern us, as well. There should be a concerted effort of all Federation members, since there are now few areas where television does not penetrate. When a program of low quality is presented, whether low in entertainment values, musical content, morals, graphic art or plain civic pride, we must be quick to advise station managers, producers and sponsors that such stuff does not meet the standards of acceptable reception.

After several years of concentrated effort by the National Association for Better Radio and Television, better TV programming for children developed during the past season—along with plans for the year ahead. It is the most impressive and encouraging effort in the history of television. This is an outstanding fact disclosed by studies of programs televised and broadcast for children during the first week of May, 1955. In Los Angeles, where crime shows dominated TV fare for children a year ago, the volume of "excellent" and "good" programming by the evaluating committee's standard of programs has increased by 253%. However, the amount of time given to crime shows has not decreased. This committee is still alarmed by the fact that 28 half-hours of crime shows produced on film specifically for TV's child audiences are still being televised each week by the seven local stations in Los Angeles. The force of their influence however, is being dispelled in some degree by two factors. (1) steadily declining audiences for crime shows and (2) the availability of programs with positive values. Topping the list, of course, is the "Disney Show" which debuted this past season with such remarkable success.

Disturbing aspects of the broadcasting service for children include a dismaying decline in young people's radio programs. For instance, in 1951, there were 13¼ hours of radio shows for children billed as "excellent." Today's total is a meager three hours. Also, we all know there is a tremendous increase in TV "hard pitch" commercials aimed directly at children.

Last year in Chicago, a committee evaluating programs for one solid week, brought startling news to parents about the mass crimes committed in television productions billed as entertainment. It would be difficult and pointless to evaluate the direct and precise effects of this work and the rapid progress here of its counterpart, Educational TV.

Educational TV is fast becoming a prominent force in the national picture. At present there are 13 educational television stations on the air and another 13 actively under way with building programs. Forty-six million people are now able to see educational television.

At present, 19 of the existing stations are community stations. St. Louis has done an outstanding job with its station. The St. Louis program, "Soap Box," recently drew an audience of 125,000. Madison, Wisconsin, has an outstanding program called "The Children's Corner," while "High School of the Air" is a favorite in Pittsburgh. Boston, Seattle, Miami, San Francisco and Chicago are under way with programs. Los Angeles is in the throes of organization, too, under the leadership of the County Superintendent of Schools, Mr. C. C. Trillingham, who is acting Chairman of the Steering Committee.

In more than a hundred communities of various sizes and scattered throughout the United States, citizens are planning and working to build television stations to service the Educational and Cultural needs of their areas. These people are taking advantage of the reservation, made by the Federal Communications Commission, of 242 TV channels —later increased to 245—for non-commercial edu-

cational use. We are most fortunate to be able to assist in this excellent work.

For the most part, we are fortunate in having so many well directed programs, special events and music on radio and television. But we must be aware that only by acknowledging good programs will station managers and sponsors know our alertness. Then only we will be able to have the kind of programs we want every hour of every day. The fact that radio and TV are the most impressive media we have in the world and the easiest to come by, makes our responsibility greater.

Pitch in, in your own community, NOW.

AS FOR FILM REVIEWS SEE THE NEXT ISSUE

We have looked for some good news in motion picture productions. But aside from the features Dr. Spaeth mentioned in our last issue, nothing of an outstanding nature has come to our attention. The minute it does, we shall inform you.

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BOOKS FOR THE MUSIC LOVER'S LIBRARY

Reviewed by GERTRUDE FRIEDBERG

THE CONDUCTOR'S WORLD. By D. E. Inghelbrecht. Library Publishers. $4.75.

GREAT CONDUCTORS. By Kurt Blaukopf. Arco Publishers Limited. $3.00.

THE art of the conductor remains mysterious, even to many of those who attend concerts with fair regularity. Perhaps his efforts are so little understood because most of his work is performed not at the concert but during the weeks of preparation and rehearsal. A few months ago I reviewed a book by Charles Munch, conductor of the Boston Symphony Orchestra, in which this fine musician told, perhaps with too much reticence, how a conductor lives and plies his art.

Now two books from Europe develop the theme. In Mr. Inghelbrecht, prominent French conductor and composer, and author of *The Conductor's World*, one has the impression of a highly astute, perceptive and discriminating musician with the rare ability (that of the good teacher) to show you exactly what he means when he tells you, "That is no good." The book is not distinguished by its organization or translation, which are on the poor side, but the incident and information spun out are lively and authoritative enough to make it hard to put down.

Kurt Blaukopf, music critic in Vienna, has come up with a series of sketches of *Great Conductors*. In preliminary chapters he writes with intelligence about the "sense and nonsense" of musical criticism, in which he inveighs against the phrase-makers who describe music not in musical terms but in emotional literary figures which distort and falsify.

The 22 living conductors chosen by Mr. Blaukopf, being representatives of many countries, may seem to omit some American favorites. It is hard to justify the chapter on Stokowski, which begins, "The conductor who revels in the limelight," writes Mr. Blaukopf, "is called Leopold Stokowski. His life, his music are steered by one impetus, one aim—publicity." While I do not quarrel with his judgment, it is incomprehensible why, in the light of this opinion, Mr. Blaukopf chose to include Stokowski in his "great" rather than Munch, Mitropoulos or Koussevitzky.

It is not easy to describe 22 persons with the same career and inevitably some of the same characteristics so that they emerge as distinct personalities. It is a task which needs more than the perception of the fine musical critic. Comparing Mr. Blaukopf's chapters on Walter, Toscanini, Ansermet and Beecham with the same chapters in *Music Makers* by Roland Gelatt, I was impressed by the superiority of Mr. Gelatt's journalistic skill.

THE FABULOUS PHONOGRAPH. By Roland Gelatt. J. B. Lippincott Co. $4.95.

The gentleman whom I ended by complimenting in the paragraph above has just brought out a new book, which starts with Edison tinkering with a piece of paper tape and ends with "*Renaissance at a New Speed.*" The latter is Mr. Gelatt's witty summation of the enormous renewal of interest in music that has been stimulated by long-playing records and high fidelity reproduction. The author has plowed diligently through first sources for his material and has come up with a well-written story of invention, intrigue and finance, which contains important chapters of America's cultural history.

FUNDAMENTALS OF MUSIC APPRECIATION. By Hummel Fishburn. Longmans, Green and Co., $3.25.

There have been books on music appreciation for the man in the street, the average listener, and the avid listener. Lately attention has turned toward giving the college student who is concentrating on other fields a shallow but sound introduction to music which he may then enlarge by his own efforts.

The present volume, by Dr. Fishburn of Pennsylvania State University, starts with the five elements of music: timbre (the quality of sound coming from the voice and the various instruments), rhythm, melody, harmony and form. The brief history of music which follows emphasizes cause and effect rather than personalities, in order to make clear the development of certain phases of music. The explanations are clear without being childish.

Junior Highlights

By VIRGINIA CASTOE COMBS

AN APPRECIATION

Phyllis Lations Hanson, who in October begins her 14th year as editor of "Junior Keynotes."

With the publication of the October 1955 issue of *Junior Keynotes* (now beginning its 29th season) Phyllis Lations Hanson, its very capable editor, will be starting her 14th year of service in this capacity to the Junior Division of the National Federation of Music Clubs. Thoroughly dedicated both in her profession and in her avocation to the development of young people, Mrs. Hanson is a person of whom we might well say "by her works ye shall know her." It is with a great deal of pleasure that we dedicate this column to this sparkling lady who has given so much of her time, her efforts and her personality into the pages of *Junior Keynotes*, of which we in the Senior Department are so proud.

Mrs. Hanson has also served the Juniors in many other capacities and thru these experiences has gained the wonderful background for her outstanding work. The editorship of *Junior Keynotes*, then known as the *Junior Magazine*, was included in the duties of that office when Mrs. Hanson was appointed National Junior Counselor in 1941, succeeding the late Miss Etelka Evans. This appointment followed six years of outstanding service as National Junior Festival Chairman. In 1947 Mrs. Hanson was succeeded as Junior Counselor by Mrs. J. A. Alexander, but continued as editor.

Active in State and local Federation work in her home city, Worcester, Massachusettes, Mrs. Hanson is Counselor of the Bernard Wagness Music Makers, a Junior Club organized in 1949, which supports projects and participates in the activities of the Junior Division in an almost 100% fashion. (Truly the writer would love to be a member of this Club.) The John Orth Interpreters, organized in 1933, and the B2 Juniors, both of Worcester, were also under Mrs. Hanson's leadership until disbanded a few years ago when the members passed the Junior age limit.

As the Massachusettes representative on the Board of Directors of the National Federation of Music Clubs since 1947, Mrs. Hanson holds the enviable record of attendance at every National Board Meeting and every Biennial Convention since her appointment as Junior Festival Chairman at Philadelphia in 1935. She has also held the office of State Junior Counselor in Massachusettes for consecutive years since 1948 and has served similarly from 1935 to 1937. She was State Junior Contest Chairman 1932-35, has been Worcester District Junior Chairman, is presently Recording Secretary of the Massachusettes Past Presidents' Assembly and a past president of the Worcester Piano Teachers' Association.

As the accompanist for services at the Worcester Unity Center, Mrs. Hanson enjoys conducting Hymn Sings which have developed into an important community project. A former pupil of the late John Orth, of Boston, she has also studied Music Therapy in New York with Harriet Ayer Seymour, a pioneer in that field. She is also a busy piano teacher maintaining a studio in Worcester. She is the wife of a mortician in that city who has long since joined the ranks of our famous "Federation Husbands."

Many special features of *Junior Keynotes* were born of Mrs. Hanson's ideas. One of the most successful of these is "Pen Friends," whereby our Juniors correspond with English and Scottish Junior Music Club members. Club adoption of Chinese War Orphans and the Rural School Music Project are also her ideas and the Workshop Page, recently discontinued, was originally set up by Phyllis Hanson.

Vivacious and happy by nature, and yet firm in her ideals, this dynamo of power and ideas is able to project her enthusiasm and inspiration to those with whom she works, so that they, too, may accomplish much for the cause of musical youth in America.

Junior Keynotes today is an outstanding magazine for young people as well as an indispensable help to Junior Counselors. Plans for the coming season are very intriguing and will be of interest to Juniors and Seniors as well. Junior clubs are planning to say "thank you" for all the work that will go into these five fine issues by striving for a 100% subscription from every club within the coming season. It is hoped that a substantial subscription list from Senior members will augment this effort. Might we suggest a "thank you" to Phyllis Hanson for her years of service to our Junior Division by a subscription to *Junior Keynotes* from each member of the Board of Directors, from each National Chairman and at least one subscription from every Senior Club? The future strength of the National Federation of Music Clubs will be largely influenced by today's efforts for its Junior Division and the encouragement given to this important spoke in the rapidly revolving wheel of fortune in developing American music and musicians.

News of Our Special Members

By CLARA TATLEY, Chairman

The 1955-1957 Biennium offers a golden opportunity for many states to win new awards in the friendly contest to secure Special Members, each of whom is an asset and potential "Ambassador of Good Will" for your State and National Federations of Music Clubs. The splendid record of the retiring chairman, Mrs. Gaillard P. Fuller, offers a real challenge to your new chairman, who solicits the enthusiastic cooperation of each State President and Chairman in meeting it. Congratulations to the winning states in the Biennial Contest up to March 1, 1955, according to the National Treasurer's Chart. Pennsylvania is sweepstakes winner of the Lorraine Evans Award of $25 for securing the most Life Members—16 in all. Other awards are:

Class I $25 First Award, Pennsylvania, 352 points. Second Place, Michigan, 171 points (no award).

Class II $25 First Award, California, 390 points. Second Award $15, New York, 90 points.

Class III $25 First Award, Kentucky, 58 points. Second Award $15, Massachusetts, 52½ points.

Class IV No states qualified for the Awards, but North Dakota has shown the greatest gain.

We salute *Mrs. Harry Winegarten*, Life Member, of Flint and charter member of the Michigan Federation of Music Clubs, who now carries on musical activities from a wheel chair, as Chairman of Community Concerts and of Music Service in Hospitals. Her gallant spirit inspires others to greater zeal.

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Norman Singer, Special Member from Colorado, is Dean of the Aspen Music School, a member of the Juilliard Faculty (Sociology and Social Psychology), and Adviser on Student Activities.

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Doris Doree, Artist Member of New Jersey, well known dramatic soprano formerly with the Metropolitan Opera Company, has concertized extensively here and abroad, where she was enthusiastically acclaimed during her recent tour of the Scandinavian countries.

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Glynn Ross, a Special Member, is the new Opera Chairman for California, heads the Opera Department of the Los Angeles Conservatory of Music, is stage director for the Euterpe Opera Reading Club of Los Angeles, and directs operas for leading companies in various cities of the United States. He has spent the past summers as guest of the Wagner family during the rehearsal and production schedule of the Bayreuth Festival, about which he gives fascinating lectures.

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Peggy T. Gignilliat, Special Member in South Carolina, is Professor of Violin at Converse College and Coordinator of the String Program in Spartanburg City Schools, as well as Concert Mistress of the Spartanburg Symphony and member of the Converse Faculty String Trio.

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Hazel Heffner (Mrs. Charles Beechina) and *Evelyn Worst* of Allentown, Pennsylvania, have transferred from Special to Life Membership. The former is an American mezzo contralto of notable achievement here and abroad and an interpreter of the music of Stephen Foster in an original and authentic costume recital, "An Evening with Stephen Foster." Evelyn Worst shares recital honors as her pianist-accompanist and is Extension Chairman for Pennsylvania.

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Alice E. Carparan of Indiana, Special Member, is cellist of the South Bend Indiana Symphony and helped to organize the Michigan City Symphony. The Federation claims her as State Student Extension Chairman and president of the Monday Musicale.

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Chauncey E. Bryant, Special Member from Illinois, is originator and director of the Bryant System of Scientific Singing of Chicago with a background of extensive study in Europe with Lilli Lehmann and concertizing in the middle west.

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California's recent Life Members are *Mrs. Lou V. Smith* and *Mrs. Bertha Brown*. Mrs. Smith is a former vice president of the Southern Region of the California Federation of Music Clubs, Past President of the Ebell Club of Los Angeles and Opera Reading Club of Hollywood, and is currently Chairman of the Music Committee of the Women's Auxiliary, Los Angeles Chamber of Commerce. Mrs. Brown, Director of the Choral Group of Ebell and Scholarship Chairman of the Opera Reading Club of Hollywood, deems it an honor and privilege to claim Life Membership in the National Federation of Music Clubs.

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Mrs. Charles C. Schuler, Life Member in New Jersey, past president of the Beethoven Club of Camden, and a member of its ensemble of 15 accomplished musicians, is a violin soloist as well, having played in concerts and for Cooper Hospital Auxiliary Benefits.

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Mrs. R. C. McLaren changes her Special Membership to Greenwich, Connecticut, from California, where she served as vice president of the Northern Region

(*Continued on page 29*)

THE FEDERATION A NATIONAL INSTITUTION

(Continued from page 14)

piano soloist Richard Cass, who won the NFMC Young Artist Award for 1953. In the evening, the Chautauqua Choir presented the oratorio *The Pilgrim's Progress*, based on John Bunyan's story, with music by Robin Milford.

OUR NATIONAL PRESIDENT'S JAUNTINGS

Besides making her customary visit to Interlochen for Federation Day and attending the Oglebay Park Week-End (report of this in the November issue) our National President had the pleasure of attending the Peninsula Music Festival at Fish Creek, Wisconsin. This is of especial interest to the Federation because it is conducted by Dr. Thor Johnson, our own Chairman of Symphonies, because it is 15 days in length, and because the program is of unusual musical excellence. Naturally Mrs. Dougan was not able to remain for nearly the entire period, but she did hear two of the most outstanding concerts: one of them featuring the world premiere of two companion pieces commissioned for the Festival by Dr. Uno Wyman, who is not only a distinguished American composer, but a many times winner in Wisconsin composition contests sponsored by the Federation. The selections in question were *Harvest Star* and *Castor and Pollux*, tone poems, and they were applauded to the echo. At the same concert Lois Marshall, Canadian soprano, sang a Bach and a de Falla group, and in spite of the variation between the two was equally happy with each. Mrs. Dougan also heard Grant Johannesen, who was one of the soloists at the Miami Convention, in the Saint Saens Concerto in C minor. Dr. Johnson presented many fine works besides the ones mentioned, but perhaps the most novel was the premiere in this country of a musical setting by Skukichi Mituri, Japanese composer, of 10 verses by the 17th century poet, Basho. This was material Dr. Johnson learned about when he recently visited Japan as one of the conductors of the Symphony of the Air.

All of this is a prelude to saying that a Week-End or Mid-Week, and it surely will be a much enjoyed one, at Fish Creek, Wis., where the Festival is held, is a practical certainty for next season.

INDIAN HILL OFFERS ONE SCHOLARSHIP

Indian Hill, in Stockbridge, Mass., in the Berkshires was host to vocal scholarship winner George J. Crawford, a young tenor from Athens, Ohio, who next year will be a sophomore at Ohio University. George, who worked this summer with Mordecai Bauman, was the recipient of the Francis Rogers Scholarship.

TWO VIOLINISTS WIN SCHOLARSHIPS AT INTERLOCHEN

Two violinists were chosen for the two partial scholarships offered by the Federation for the 8-week session at the National Music Camp at Interlochen, Michigan. They were Edward D. Lantini, 17 years old, of Providence, Rhode Island, a member of the Brown University Orchestra, and Douglas Michael Regan, 14 years old, of Devils Lake, N. D. Young Lantini played in the camp's High School Orchestra and the String Orchestra, and had private violin lessons. Douglas Regan played in the same two orchestras, and in addition, had a fascinating course at the String Instrument Workshop, where he learned to repair and to tune violins. Both boys were invited to play several times in the Honors Orchestra.

OTHER INTERLOCHEN EVENTS

To Interlochen's pine groves came also more than 100 members of the Michigan Federation to hold their 38th annual State Convention there—but more of that in the November issue, when news of the States in the Northeast Region is reported.

Another gala event at Interlochen was the annual National Federation Day on August 5—an event started a few years ago with the erection and dedication of Student lodges by the National Federation and individual states. The National President, Mrs. Ronald Arthur Dougan, journeyed to Interlochen for this event, which was made particularly memorable by the dedication of yet another lodge—the Federation now has several on their grounds—which was presented to the National Music Camp by the Texas Federation. Representatives from nearby states and a substantial Texas delegation attended. The lodge was presented to the National Music Camp by Dr. Roderick Gordon of North Texas State College, Denton, representing Mrs. Paul Moss, president of the Texas Federation. After the dedication Mrs. Dougan made an exceedingly graceful speech in which she stressed the value of the work done by the National Music Camp, the pleasure the Federation has in its association with it, and the profit which accrues to the scholarship students from their summers of study in its forest fastnesses.

NEWS OF NEW ENGLAND MUSIC CAMP, OGLEBAY PARK AND GOLDOVSKY WORKSHOP

Priscilla Perry, of Presque Isle, Maine, 15 year-old pianist, won the Federation's scholarship to the New England Music Camp at Oakland, Maine. She has specialized this summer in the organ, and has enjoyed the fine instrument available to her. She has also sung in the camp chorus and studied harmony in most harmonious surroundings.

Clyde Hager, a tenor, employed as a salesman by the Lincoln Mercury Co. of Charleston, West Va., won the first scholarship the Federation has given at Oglebay Park in that state, and enjoyed the six-week summer opera course.

THE PENNSYLVANIA OPERA WORKSHOP WINNERS

Winners from 12 states attended the Opera Workshop of the Pennsylvania College for Women on scholarships donated by the college, their advent on the campus being signalized by a luncheon at which Mayor David L. Lawrence

Douglas Regan, Devil's Lake, North Dakota a scholarship student at Interlochen.

of Pittsburgh greeted them, and at which Boris Goldovsky, director of the Workshop, who is associated also with The Metropolitan Opera Association and the New England Conservatory of Music, was an honor guest. The students were: Judith Ann Kelley of Fall River, Mass.; Celina T. Sanchez of Albuquerque, New Mexico; Michaline Chominez of Waterville, Maine; Rose Mary Waltz of West Allis, Wisconsin; Eileen Harris of Wilmington, Delaware; Patricia Huddleston of Clanton, Alabama (The Jeanie chosen at the Jeanie Ball at the Biennial Convention) Roberta Womack of Nashville, Tennessee; Marigay Nelson of Moscow, Idaho; Robert Harry Richards of Princeton, West Virginia; Petrea Bruun of Freeman, South Dakota; Richard Anderson of Duncan, Oklahoma; and Mary McKenzie of Croton-on-Hudson, New York. One winner, Clara Louise Bendall of Tucson, Arizona, was unable to attend. This year the National Federation made a gift of $250 towards a Workshop scholarship, in acknowledgment of the fine opportunity the Workshop has offered its scholarship winners in the past three bienniums.

SIX MUSICIANS SCHOLARSHIP WINNERS AT TANGLEWOOD

Following its custom of several summers the National Federation sent two scholarship students to the Berkshire Music Centre through the Anne M. Gannett Fund. Four were sent by individual State Federations.

Of the two National winners one, Vahe Aslanian, is a music instructor at Hartnell College in Salinas, California, is married and has four children, so that the scholarship which enabled him to visit Tanglewood for the first time was particularly welcome. He was described by officials at the Centre as "a very valuable member of the Choral Department.

Charles Raymond Connors, 24, of Boston, the winner of the second Anne M. Gannett scholarship, is a trombonist, and studied this summer with two members of the Boston Symphony Orchestra. He will continue his studies at the New England Conservatory of Music this fall. He has served four years in the United States Navy, so that the original purpose of the Gannett scholarships, which were designed for veterans whose careers were interrupted by the war was well served at Tanglewood.

As for the younger students who were there on scholarships from the various states, their comments are illuminating. "An experience I shall never forget was to sing the *Gloria* in the chorus in the performance of Beethoven's *Missa Solemnis*, with Leonard Bernstein conducting the Boston Symphony," said young Esther Sweigart of Kutztown, Pa. And her three colleagues were equally enthusiastic. All of them felt that to study in such beautiful surroundings and with such great musicians was a unique experience. Peter Ciurczak, a trumpet student of Elizabeth, N. J. commented that he had had the glorious experience of playing in the orchestra under such conductors as Bernstein, Munch, Seymour Lipkin and Richard Burgin. Janet Sillars, of St. Louis, Mo. said the high point for her was to play the flute solo in Debussy's *Afternoon of a Faun* with the orchestra, the very first

(*Continued on page 33*)

Marcia Hansen, member of the Portland, Oregon Junior Symphony, which awarded her a scholarship this summer at Tanglewood, pictured with her instructor there, Samuel Mayes, first cellist of the Boston Symphony.

Thomas Atherton of Albuquerque, New Mexico, a bassoonist and also a clarinet player, who won the National scholarship at Aspen, shown with his Aspen instructor, Harold Goltzer, formerly of the CBS Symphony.

This Is Your Federation

AT THE BEGINNING OF A NEW BIENNIUM YOUR EDITORIAL STAFF AGAIN PRESENTS THE PROGRAM AND PROJECTS OF THE NEXT TWO YEARS

With the appointment of the Federation's new Chairmen of Departments and Committees for the biennial period—1955-1957—the work of the organization takes on a fresh spurt and renewed resolve for accomplishment during the next two years. Under the guidance of our new president, Mrs. Ronald Arthur Dougan, and with useful and effective ideas on which to base their activities, the new committees are rarin' to go.

For the club member who would like to get an over-all picture of the Federation's program for the next two years, the following high points from the plans of work of the various Department and Committee Chairmen are outlined. Others, received after press time, will be presented in the November issue.

APPOINTIVE OFFICERS AND CHAIRMEN

CUSTODIAN OF INSIGNIA
MRS. LEWIS J. HOWELL

The Custodian of Insignia, Mrs. Lewis J. Howell, recommends that members show their pride in their Federation by wearing its insignia, and advocates appointing Insignia Chairmen with livewire sales ability.

CHAIRMAN OF THE DISTRICT AND STATE PRESIDENTS COUNCIL
MRS. R. E. WENDLAND

Mrs. R. E. Wendland, Chairman of the District and State Presidents Council, advises an intensive study of the new Manual. She hopes Council members will arrive at the Odessa Board Meeting this month with ideas for improving the program of District and State units.

CHAIRMAN OF THE PAST PRESIDENTS ASSEMBLY
MRS. CHARLES H. PASCOE

Mrs. Charles H. Pascoe, Chairman of the Past Presidents Assembly, the dues of which furnish the funds for Young Artist Auditions prizes, announced as her goal "A Past Presidents Assembly Chapter in every Senior Club in your State." "Appoint a State Chairman who is deeply interested in promoting Young Artists, preferably one who has herself been a State or Club president," she further urges. Pointing out that at the Miami Convention it was voted to pay judges' expenses for the final auditions from the Young Artist Award Fund instead of the general fund, Mrs. Pascoe points out that a minimum $1,000 more in dues will be needed to meet this expense, and sets her sights at raising the membership from 1,750 to 3,500 members.

HISTORIAN
MRS. A. A. COULT

The importance of having every State Federation appoint a Historian is emphasized by Mrs. Coult. Her duties should include collecting all printed matter pertaining to the history of the Federation, including State Bulletins and News Sheets; also keeping all this material in consecutive order. An accurate list of Individual and Life Members and also an up-to-date list of clubs are imperative.

DEPARTMENT AND COMMITTEE CHAIRMEN

Department of American Music

MRS. ADA HOLDING MILLER, CHAIRMAN
JOHN TASKER HOWARD, ADVISORY CHAIRMAN

The Department of American Music, headed by Mrs. Ada Holding Miller and advised by John Tasker Howard, attempts through its four committees to stimulate interest in all phases of American music. In her outline Mrs. Miller stresses the importance of presenting American music on all club programs and contacting with gratitude and encouragement those artists who *do* program it. Due to its tremendous success this year, another Parade of American Music will be featured during February, 1956. Rules and instructions for entry are now in the hands of Club Presidents, Student Advisers and Junior Counselors. Other support of American music can be achieved by purchasing new recordings for local schools and libraries and by purchasing at least one sheet of American music per member. In the legislative field, continuing support of the "juke box bill," so called, which would amend the Copyright Act so that copyright owners may receive a revenue from the performance of their work on coin-operated machines, is urged. Also the clubs are asked to study House Bill 5040, introduced by Congressman Frank Thompson of New Jersey, which advocates the establishment of a program of cultural exchange with foreign countries, and also the establishment of a Federal Advisory Commission to advise the Federal Government on methods of encouraging artistic and cultural endeavor and

appreciation. In composition, the Department works toward the programming, commissioning and performance of new works by the clubs.

Headed by Miss Hattie May Butterfield, the Choral Committee is striving for more community participation in furthering American music. It expects to publish in *Music Clubs Magazine* a list of obtainable choral works. It will be the task of the Folk Music Committee, of which Dr. Maurice Matteson is chairman, to try and reach one of the major aims of the American Music Department—to stage at least one folk festival in every state and region. Dr. Lena Milam, Chairman of the Chamber Music Committee, suggests that all small ensembles be encouraged to affiliate with the Federation and to take part in club programs and other musical events where contact with new American musical literature can broaden their experience.

Department of Education

MRS. FREDRIK MARIN, CHAIRMAN

As a committee chairman in the Department of Education, Mrs. Charles R. Wilkin, head of Music in the Home and Community, advocates a wider use of music through recreation, in home life, and in community and church endeavors, which may include choral and orchestral offerings. The Rural Music Committee, headed by Mrs. L. R. Dingus, is working to interest colleges, farm organizations and music clubs in sponsoring musical programs, as well as in making available circulating libraries of music books, recordings and musical films. She urges that local schools be encouraged to provide performers for community choruses, bands and orchestras. Mrs. Naomi Reynolds, Chairman of the Audio-Visual Education Committee, realizes and emphasizes the importance of audience reaction, taste and preference. The committee applauds the growing number of productions offered by radio, television, and movies which employ good music, and urges that people write in demanding and supporting high-class programming.

Department of Extension

MRS. WARREN KNOX, CHAIRMAN

Extension, the Department chaired by Mrs. Warren Knox, seeks to enlarge the entire Federation by interesting and involving new member clubs in its work through Regional Chairmen. To approach and enroll in Federation both groups and individuals, to secure groups, nourish them, and hold them:—these are the aims of this Department. The Chairman of Special Members, Miss Clara G. Tatley, announces a continuation of the Contributing Membership promotion plan, initiated during the last biennium, through which music merchants taking out a contributing membership are entitled to a special listing in *Music Clubs Magazine*. She also outlines the various classes of membership, and points out that dues for Senior, Artist, Composer and Individual Members are equally divided between the National and the respective State Federations after the price of a *Music Clubs Magazine* subscription is deducted, the portion assigned to the National Federation going to the general fund, while dues of Life Members, Subscribers, Donors and Patrons are divided between National and State Federations, with the National Federation's share going to the Foundation for the Advancement of Music to finance summer scholarships and other special projects. Miss Tatley also announces cash awards of $25 for first place and $15 for second place to State Federations in all classes who show the greatest membership gains.

Department of Finance

MRS. ROYDEN JAMES KEITH, CHAIRMAN

Mrs. Royden James Keith, Chairman of the Finance Department, refers to the comprehensive study of the late Mrs. Edwin C. Thompson in the 1953 Presidents' Manual, for clarification of financial procedure. The General Fund comprises income and expenses of administration through membership, etc. From the Endowment Fund only the interest may be employed. The Foundation for the Advancement of Music contains several earmarked funds to be used in support of students, artists, and composers. Mrs. Harry E. Miller, Ways and Means Chairman, will offer several new money-raising plans following the Odessa Board Meeting. Meanwhile she suggests bazaars, silver teas, costumed concerts, barn dances, pancake suppers and similar events as a means of increasing club finances.

Department of Legislation

MISS MARIE HURLEY, CHAIRMAN

Good advice on how to secure action on legislation in which clubs are interested is offered by Miss Marie Hurley, National Legislation Chairman, to the respective State Legislation Chairman, for passing on to clubs. "Correspond with members of Congress who have introduced bills in which the Federation is interested, and commend them for doing so," she says. "Correspond with members of Congress who have not introduced such bills and request their support of the specific bills of musical interest introduced by their fellow Congressmen." "Do not 'snow' with mail the author of a bill in which you are especially interested. Write to him, but also write to other Congressmen asking that they support his bill." "Launch statewide letter-writing campaigns to state legislatures and Congress in support of legislation of especial interest to the National Federation." Miss Hurley urges continuation of the Federation's campaign for the appointment of State Supervisors of Music, and also

for the accreditation of music in the public schools on the same basis as other academic subjects. Like the American Music Department she also urges study of Congressman Thompson's bill to establish a program of cultural interchange and also continuing support of the "juke box" bill. Other legislation in which the clubs should be interested includes a pending bill introduced by Senator Olin Johnson of South Carolina which would provide for a reduction of rates on educational materials carried in the mails, and would lower the postage rate on sheet music and records, among other items. Also she calls attention to the bill introduced by Congressman Thompson of New Jersey to incorporate the National Music Council. The bill to establish a District of Columbia Auditorium Commission for the purpose of formulating plans for the construction of a civic auditorium in the district, which would include a music, fine arts and mass communication center, in which the Federation interested itself last year, was signed by President Eisenhower June 1, she reports.

Department of Opera

MISS QUAINTANCE EATON, CHAIRMAN

The National Federation of Music Clubs, stimulated by its own Grass Roots opera achievement, has created an Opera Department headed by Quaintance Eaton, who offers help to chairmen and hopes for questions and criticism. Miss Eaton expects to work with the National Council of the Metropolitan Opera and the National Opera Association in effecting an over-all unity in this country's operatic forces. She urges each Opera Chairman to compile a list of all opera groups in her state. Part of the projected long-range program will be an "Opera Olympiad" in which state units will meet to perform and compete for prizes. It may be that the project could be started at the time of the Columbus Biennial. Such an enterprise, never before undertaken in the United States, would create enormous interest and wide publicity, and would serve to provide a showcase for our newest artistic accomplishment—opera for America.

Mrs. Frank A. Johnson, chairman of Opera Study, suggests that opera lovers listen to broadcasts and recordings, and make known their preferences in writing to sponsors. She recommends the following reading list:—*The Opera* by Brockway and Weinstock . . . *A Short History of Opera* by Donald Jay Grant . . . *A Front Seat at the Opera* by George Richard Marek . . . *Opera For The People* by Herbert Graf . . . *How Opera Grew* by Ethel Peyser and Marion Bauer . . . and as an aid in program building *The Second Master Yearbook*, compiled by Mrs. Few Brewster.

The committee on *Student Opera*, chaired by Mrs. Marie M. Jones, asks that State Presidents appoint a State Student Opera Chairman who will contact colleges in order to urge the production of an opera each year. In the event of a scarcity of good voices, programs of opera study, using records, should be instituted. An important aspect of the project involves listening to the Saturday afternoon opera broadcasts and contacting radio stations with appreciative response. Students should be encouraged to apply for scholarships to university summer workshops offering opera, in Pittsburgh, Tanglewood, etc.

Publicity Department

MRS. BLANT BURFORD, CHAIRMAN

Mrs. Blant Burford, Chairman of the Publicity Department, insists on making publicity interesting to both musical and non-musical people. "Write like you talk," she urges. Publicity chairmen can keep abreast of the musical times through information in the *Music Clubs Magazine*. A Publicity Kit is available through the National Headquarters office.

The Publications Committee, under Miss Anne Hull, advises clubs to form libraries of National Federation of Music Clubs literature for the convenient reference of members, and to obtain literature concerning their own particular fields of interest. The Headquarters Office will send a free literature list on request.

Sacred Music Department

MRS. ROSCOE CLARK, CHAIRMAN

The Sacred Music Department, headed by Mrs. Roscoe Clark, is working to establish a liaison between the Federation and church conferences in order to improve church presentations of sacred music. Each State President is asked to set up a Sacred Music Department, with subsidiary divisions. It is suggested that every club devote at least one program during the year to the study of hymns, and encourage hymn festivals. Mrs. Clark, who is also Chairman of Hymnology, is preparing material for programs on hymn study, and will welcome hearing from those who will work to revive interest in hymn singing. Mrs. Ernest Nelson, Chairman of Leadership Training (including Choir Festivals, Clinics, and Sacred Music Literature) states that the greatest need for leadership is in the smaller churches. The committee plans to make available some outlines of good organ and choral church music.

Mrs. J. Kenneth Pfohl, our Hymn-of-the-Month Chairman, announces that hymns for the balance of the year are: September, *The God of Abraham Praise*, with 14th Century text by Daniel Ben Judah and tune arranged from an old Hebrew melody; October, *Where Cross the Crowded Ways of Life*, text by Frank Manon North, tune from William Gardiner's *Sacred Melodies;* November, *A Mighty Fortress Is Our God*, text by Martin

Luther and tune *Ein Feste Burg* by Martin Luther.

Alternative hymns are suggested for December, *Christians Awake*, with text by John Byrom and tune by John Wainwright, and *It Came Upon the Midnight Clear*, with text by Edmund H. Sears and tune by Richard C. Willis. For January Mrs. Pfohl suggests *Awake My Soul, Stretch Every Nerve*, text by Philip Doddridge, tune *Christmas*, arranged from Handel; for February, *Prayer is the Soul's Sincere Desire*, text by James Montgomery, tune by Thomas Hastings; and for March, *Jesus, Lover of My Soul*, text by Charles Wesley, tune *Martyn* by Samuel Butler March. There are alternative suggestions for both April and May. For April they are *Rock of Ages*, text by Thomas Hastings, tune by Augustus M. Toplady, and *Christ, the Lord is Risen Today*, text by Charles Wesley, tune by J. Morgan. For May they are *Dear Lord and Father of Mankind*, text by John Greenleaf Whittier, tune by Frederick M. Maker, and *God Be With You 'Til We Meet Again*, text by J. E. Rankin, tune by W. G. Tomer.

Specialized Activities

BY-LAWS AND STANDING RULES COMMITTEE
MRS. W. J. COOK, CHAIRMAN

The Chairman of the By-Laws and Standing Rules Committee, Mrs. Williams Jones Cook asks for a careful study of the By-Laws of the Federation and welcomes suggestions for revision and clarification no later than July 1st, 1956.

CITATIONS COMMITTEE
MRS. JOHN LYONS, CHAIRMAN

The Citations Committee, headed by Mrs. John Lyons, announces that only one organization or individual may be recommended for honor by a State Federation to the Biennial Convention. Nominees must have achieved nationwide prominence in service, exemplifying the aims of the Federation.

CLUB RATING
MRS. E. L. SUMMER, CHAIRMAN

Mrs. E. L. Summer, Chairman of Senior Club Rating, reports that the pattern of Federation has taken on a "new look" so that the clubs can concentrate on essentials in their objectives and aims. Rating helps them to work systematically, provides incentive for improvement, and adheres to the principle of effective group activities.

MUSIC SERVICE IN HOSPITALS
MRS. A. P. PETERSEN, CHAIRMAN

Mrs. A. P. Petersen, Chairman of Music Service in Hospitals, offers extensive and concrete plans to club members in arranging musical entertainment for hospitalized persons. Among her suggestions for service are ward entertainment, auditorium entertainment, provision for Sunday services, the direction of choruses and glee clubs and in general encouraging patient participation through offering instrument and voice instruction.

NATIONAL MUSIC WEEK
MRS. M. CEDRIC DOWLING, CHAIRMAN

The National Music Week Chairman, Mrs. M. Cedric Dowling, urges heightened observance for May 6 to 13, 1956; writing feature articles for the local press, urging radio time over local stations, cooperation in community enterprises and use of American compositions on every program. Questions and comments are welcomed.

SUMMER MUSIC SCHOLARSHIPS COMMITTEE
DR. MERLE MONTGOMERY, CHAIRMAN

The Summer Music Scholarships Chairman, Dr. Merle Montgomery, suggests that clubs obtain funds through benefit concerts at the time of the State Convention and solicit all year through individuals and individual clubs in order to insure a large number of student scholarships for music camps. All budgets are planned a year ahead and so clubs are urged to plan their fund-raising well ahead.

YOUNG ARTIST AUDITIONS
MRS. FLORIDE COX, CHAIRMAN

Chairman Floride S. Cox of Young Artist Auditions, urges appointment of an energetic and intelligent Auditions Chairman in all states, so that a bulletin may be issued to them by February, 1956. Auditions chairmen are asked to secure engagements for past winners both on regular concert courses and on club programs and at State Conventions.

Student Division

MRS. CHARLES A. PARDEE, STUDENT ADVISER

In the Student Division, Mrs. Charles A. Pardee, *Student Adviser*, plans to interest students in composition, chamber music and opera, through organizing new Student Clubs with well qualified State Student Advisers. The program urges a Student session at each State Convention and performance of Student compositions by the Senior clubs. Hospital activities and other performing outlets are on the agenda arranged to strengthen Student affiliations. Each Senior club is urged to sponsor a Student group.

Dr. Lena Milam, Chairman of Chamber Music, Student Division, is working to promote the playing and performing of chamber music among students of ages 16 to 25. A list of compositions for chamber music groups is being compiled and will be furnished on request.

The Student Auditions Committee, chaired by Mrs. Gaillard B. Fuller, urges the appointment of

(*Continued on page 28*)

Reports of the 15th Biennial Student Auditions and Young Composers Contest

By VIRGINIA PARDEE, National Student Adviser

Gordon Sherwood
1st prize winner in the Young Composers Contest

Of the 518 total applications received from students within the age limit of 16 to 25 years, there were 279 voice, 181 piano, 44 violin, 10 organ and four cello applicants. Total winners in the 46 states that participated were 115 in number. Of these, 57 vocalists, 35 pianists, 12 violinists, seven organists and four cellists were judged on the District level and 42 were declared winners in the 14 National Districts. Of the District Winners 20 were chosen by the judges to make tape-recordings for the Semi-Finals, held April 12 at the NBC Studios in Chicago. Each District was entitled to one tape-winner unless the Judges declared a tie. Chicago Judges who served in the Semi-Finals were Dr. Rudolph Ganz, piano; Richard De-Young, voice; Janos Starker, cello; Herbert Silberstein, violin and Dr. Bethuel Gross, organ.

Tape winners invited to appear in the Miami, Florida, Finals on April 22, were James Staples, pianist, of Fort Lauderdale, Florida; Janice Seward, vocalist, of Wichita, Kansas; Ronald Leonard, cellist, of Providence, R. I., and three organists who tied for first place, Barbara Buhrnsen, Mt. Vernon, Iowa; Mary Elizabeth Moore, Ann Arbor, Michigan, and Sylvia Palmore, New York City. Miss Buhrnsen was the only organist able to come to Miami for the finals. Tied for the $500.00 Biennial Marie Morrissey Keith Student Award were Ronald Leonard, 22-year-old cellist and James G. Staples, 21-year-old pianist. Each received $250.00 and each appeared on the Student Day Program of the Biennial Convention, April 23, Miami, Florida. Ronald Leonard, as winner of the Marie Morrissey Keith Annual Scholarship (offered in the N.E. Region in 1955) won an additional $250.00.

Peabody Conservatory String Scholarship Auditions were held concurrently with the Student Auditions. Harriet Hayes, violist, of Caldwell, Idaho, was the winner of the 1955 three-year Scholarship in Strings at Peabody Conservatory in Baltimore, Maryland. There were thirteen recipients of the Pennsylvania

George J. Crawford
winner of the vocal scholarship at Indian Hill

Gerald Kemner
2nd prize winner in the Young Composers Contest

Opera Workshop Scholarships for this summer, held at the Pennsylvania College for Women in Pittsburgh June 10 to July 12. They were: Patricia Huddleston, lyric soprano, Clanton, Ala.; Eileen Harris, coloratura, Wilmington, Del.; Marigay Nelson, lyric soprano, Moscow, Idaho; Clara Louise Bendall, dramatic soprano, Tucson, Arizona; Michaline Chomicz, lyric soprano, Colby College, Waterville, Maine; Mary Mackenzie, contralto, Croton-on-Hudson, N. Y.; Petrea Brunn, contralto, Freeman, S. Dakota; Roberta Sue Womack, contralto, Nashville, Tenn.; Robert Harry Richards, tenor, Princeton, W. Virginia; Rose Mary Waltz, dramatic soprano, West Allis, Wis.; Judith Ann Kelly, mezzo-soprano, Jamestown, R. I.; Celina Theresa Sanchez, lyric soprano, Albuquerque, New Mexico; Richard Anderson, bass-baritone, Norman, Oklahoma.

The 13th Annual Young Composers Contest

A total of 33 manuscripts from 14 states was submitted in the

(Continued on page 31)

WHAT HAS BECOME OF THE ART SONG?

(*Continued from page 7*)

courage to put a sensitive and true artist before the television cameras, with nothing more than an accompanist and a piano as the 'props', you'll see the American song come once more into its own. The home-viewers will hear it as if they were sitting in the first row at Town Hall.—It might be worth the experiment, don't you think?"

I fully agreed. And I thought how much singers like Gladys Swarthout, Lawrence Tibbett, John Charles Thomas and Jan Peerce contributed to making American songs known in the days when radio was as young as television is now.

A TALK WITH DONALD GRAMM

My next talk was with Donald Gramm, the young and successful American bass-baritone of the New York City Center Opera Company, who was the first winner of the Paul Lavalle Federation Scholarship in 1947.

"How can you say there are no contemporary American songs" Mr. Gramm was vehement on the subject, "When there are cycles like Paul Bowles' *Blue Mountain Ballads*, songs by Menotti, Copland, Samuel Barber, Richard Cumming—just to name a few, I think," Mr. Gramm calmed down and was his charming, easy-going self once more, "that the difficulty lies elsewhere. Take a guy like myself, for instance. I'm really just beginning to get into the 'big time'; so naturally—in my recitals—I want to show that I can sing Schubert and Wolf and Debussy. Or anyway, I hope to show this. A concert program is just so long—which means that there isn't enough time for more than one American group. But I insist on that one American group and have found that in many cases the audience wants to hear those same American songs when I return to their city after a year's time."

WHAT ROBERT FAIRFAX BIRCH HAS TO SAY

Robert Fairfax Birch, an up and coming composer, a singer, and, what's more, an employee of a well-known music shop and publisher, sees all *three* sides of the picture. "I think all this talk about the death struggle of the American art song is highly exaggerated," he told me. "There isn't a day when I don't get requests for songs by Barber, Dello Joio and many others. Old timers like Wintter Watts, Hageman and the rest, are still kicking lively. I admit," he continued, "that some of the 'super modern' school of composers do not write ideally for the human voice. They just don't seem to have bothered to find out what this 'instrument' is capable of encompassing. But there is still a wealth of contemporary songs, ideally suited to any recitalist. I'm thinking of the charming works by Clifford Shaw, which Eileen Farrell always programs, songs by Dougherty and Duke and Paul Sargent. It is interesting to observe that so many contemporary composers who write a perfect vocal line happen to be—or have been—accompanists; they are the ones who really understand what a human voice can do."

These are some of the variations on the theme "What became of the American Art Song?" It is much easier to answer, "What became of home music in America?" It died in the early Thirties when kids like myself refused to practice the piano and preferred to listen to records and the radio. The nationally organized concert plans have done away with many local concerts which used to sponsor strictly home-town talent, thus exchanging professionalism for the warmth and hominess of local events.

I suppose, out of some misplaced stubborness, I never regretted having given up my piano studies. I just wish the rest of my generation and the generation after mine, had kept them up . . .

Gustl Breuer is the author of two novels, *The Spell* and *A Stranger and Afraid* (the latter with Gwen Davenport). He has also written for *Opera News*, *Etude* and *Saturday Review*.

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—Menotti

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THIS IS YOUR FEDERATION

(Continued from page 25)

Auditions Chairmen who are asked to be on the alert in seeking prospective talent. An annual award is offered at the Peabody conservatory of Music in Baltimore, Maryland: a three-year scholarship in Strings, valued at $500.00 yearly, and the Opera Workshop, Pennsylvania College for Women, in Pittsburgh, Pennsylvania, biennially offers one scholarship to a student from each state. The Marie Morrisey Keith $500 award is also being continued in the Student Division. It will be known as the Marie Morrisey Keith annual scholarship, and will rotate according to regions. A District Student Auditions Award of $600 has been set up which will be divided into three awards of $200 each, to be given to a winner in each of these three classifications: voice, strings, and keyboard instrument (organ or piano). The winners of these awards will be invited to appear on the Biennial Convention program.

JUNIOR DIVISION
MISS E. MARIE BURDETTE, COUNSELOR

From the office of the Junior Counselor, Miss E. Marie Burdette, comes advice to the Juniors to keep abreast of the Federation by reading its publications for the Junior Division. As her plan of work Mrs. Edward J. Colgan, Chairman of the Junior Choral Committee, says: "Let's get them singing" by arranging frequent choral meetings and performances. Recommended for conductors are *Choral Conducting* by Archibald Davidson, and *Pitts Voice Class Method* Volume I, by Carol Marhoff Pitts. A choral music list is also available.

Miss Marjorie Trotter, Chairman for Junior Composers, calls attention to the 1956 composition contest. The deadline is April 25th.

Junior Projects, chaired by Mrs. W. Paul Benzinger, suggests that Juniors can aid in scholarship and other Federation projects, serving at the same time to strengthen their association with the Federation.

Mrs. J. V. Chandler, Chairman of Junior Education, praises Dr. Lena Milam's *Junior Handbook* as indispensable to the planning of Junior study courses.

The Stillman-Kelley Scholarship, according to Mrs. John Bateman, the chairman, is the privilege of the Western Region this year. Final auditions will be held in April, 1956. The award is $250, which may be held for four successive years, totalling $1,000.

Mrs. Ruth Burgess, Federation Festival Chairman, plans wide publicity for this department, now that the Fall Bulletin has been redesigned to sell the idea of Festivals and generally strengthen the Junior Division.

The Junior Religious Education Chairman, Mrs. W. T. Lay, advocates the promotion of hymns in Junior club meetings and advises special attentiveness to church music and holiday services. Junior church choirs are also on the agenda.

Phyllis Lations Hanson, the Editor of *Junior Keynotes*, is initiating a subscription campaign, and promises a lively publication.

Instrumental Group Activities in the Junior division, according to Mrs. Robert M. Ross, chairman, should give new opportunities for public performance and should encourage string instruction and string playing in the elementary schools.

Mrs. Harley King, head of Junior Club Rating, says that the rating sheet provides not only a stimulating guide for Juniors, but contains many valuable program suggestions as well.

LIFE AT THE MACDOWELL COLONY

(Continued from page 5)

each summer since. We occupy the only double studio on the grounds; the first studio built, I believe, after MacDowell's own Log Cabin. It stands in the fern and sweet grass at the edge of the woods below the slopes of Hillcrest, the original farmhouse which the MacDowells bought so many years ago and where, until very recently, Mrs. MacDowell and her good friend, Nina Maud Richardson, spent part of every summer.

Nikolai and I work well and happily here, together and yet quite individually, as the studio is divided into two separate rooms, each with its porch and its fireplace. Being a poet, and not one given to audible extemporizing, I make comparatively little noise, so I don't bother Nikolai; and the music which I hear coming in snatches from his side doesn't disturb me. It is an incomparable arrangement, and we would be hard put to find an adequate expression of what the Colony, in so many ways, has meant to us. But at least we can be sure that, implicit in any work of ours (as is true of every creative impulse which comes to fruition here) is the acknowledgment of a debt owed to a tiny, dauntless woman with a towering spirit. And that we join a host of witnesses in testimony to the magnificent vision which, embodied in the MacDowell Association's Charter, here continues to promote the arts in spirit and in deed.

A Note Concerning the Author: Sara Henderson Hay is a well known American poet, the author of three books of poetry: *Field of Honor* (Kaleidograph Publication Award 1933); *This My Letter* (Alfred A. Knopf, 1939); *The Delicate Balance* (Charles Scribner's Sons, 1951) and winner of the Edna St. Vincent Millay Memorial Award, 1952.

IF YOU PARTICIPATE IN THE PARADE

If you plan to participate in the Parade of American Music, which is again planned for February, 1956—more about this in the November issue—you will find an invaluable source of information in the book *A Year with American Composers*, compiled by two Federation members, Mr. and Mrs. Edward G. Mead. In addition to the list issued officially by the American Music Center in connection with the Parade, it will furnish you much source material. Also study the works of Federation composers advertised in this issue and see if you can make use of them.

New Music

Reviewed by MARTHA GALT

VOCAL SOLO

Those who attended the 28th Biennial Convention of the National Federation of Music Clubs in Miami in April were privileged to have heard Mary Howe's stirring and impressive composition, *Great Land of Mine*, which was chosen as the official Invocation for the convention. It was presented in choral version by the University of Miami Chorus for *SATB*, but is also available in solo for medium voice. It is published by Mercury Music Corporation. *Hermit Songs* by Samuel Barber, for high and low vocal range, are as delightful and intriguing works as this gifted composer has contributed. Ten in number, in one volume, they are based on Irish texts by monks and scholars from the 8th to 13th centuries. Some frank and naive, others beautiful in their simplicity, they offer a challenge to singers who enjoy the unusual. G. Schirmer Inc. is the publisher.

PIANO ENSEMBLE

Clayton F. Summy Company has some interesting teaching material for intermediate grades in piano ensemble. *Carnival* by Dent Mowrey poses few technical problems, but is spirited and rhythmic. Two copies are included. The volume, *Ensemble at Two Pianos* offers material not only for two pianos, four hands, but also quartets (two pianos, eight hands). The Paganini *Caprice* (shades of the First Piano Quartet), Schubert's *Moment Musical*, and others of similar caliber may be enjoyed. Each piano must purchase its own score. For more experienced pianists, Theodore Presser Company presents *Cubanaise* by Charles Miller, a lovely rumba, and *Carnival* by Isadore Freed, brilliant in style and colorful in content. Two copies are included. A brilliantly conceived and technically demanding number is the Sonata Op. 10 for Piano Duet by Hubert du Plessis, published by Novello and Company Limited. It is in three movements, Allegro Moderato, Allegro and closes with a Passacaglia and Fugue. Two copies are necessary for each player, who should enjoy its overall brilliance and showiness.

CHORAL

Evening Shade, an early American hymn from Theodore Presser Co., has a very satisfying setting by Elie Siegmeister, for *SATB* a cappella singing. Those who have copies of old hymn books, many find it in the *Heperian Harp* (page 199) edited by William Hauser in 1848; William Grant Still has arranged an old spiritual, *Here's One*, for *SATB* and soprano solo, or divisi, with piano accompaniment. It is an unhackneyed spiritual, and one with great appeal. (John Church Co.) From the Westminster Choir College Library, and premiered in July this year, are two very fine a cappella numbers by John H. Duddy, which should be in the repertory of experienced choral groups. *Peace*, is a song without words, with continuous humming. *Come, Holy Ghost* is based on a Latin Hymn from the 9th Century and has divisi parts, with a short baritone solo. Theodore Presser Company is the publisher. *To the Farmer* by Elinor Remick Warren, for *SATB*, is a down to earth number with melodic simplicity and a rugged, strong rhythm befitting the text. The accompaniment is most attractively done, as the composer follows the inscription on the jug, "Farmer's Arms" made by one John Sadler, who pictures a contented farmer counting his blessings over a mug of cider. It has a strong folk quality. Contrasting in style, is *The Sun*, an atmospheric number for *SSA* by Eunice Lea Kettering. To a poem of Emily Dickinson, the composer paints a picture in delicate colorings for treble voices, to be sung a capella. Carl Fischer Inc., is the publisher. Two festival type anthems, forthright in style and uncomplicated, are *O Be Joyful in the Lord* (*Jubilate Deo* in C) by John Huston and *We Sing of God* by John Leo Lewis, both for *SATB* with organ accompaniment. They are published by the H. W. Gray & Co., Inc. For *SAB* with opportunity for some dramatization by a group of high school singers, is the mountain song, *Soldier, Wont You Marry Me?* arranged and edited by Harry Robert Wilson and Walter Ehret, with jaunty piano accompaniment. For *SSA* is the lovely song by Richard Hageman, *The Night Has a Thousand Eyes*, arranged for women's voices by Gena Branscombe. There is a lovely flowing piano accompaniment. These two numbers are publications of Boosey & Hawkes.

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NEWS OF OUR SPECIAL MEMBERS

(*Continued from page* 19)

and Special Services Coordinator in the Veterans Program for Recreation, playing in a group of six pianists and teaching piano to student veterans.

•

Mrs. James D. Murphy, piano teacher of Hobart, Oklahoma, was presented a Special Membership by the MacDowell Club of Allied Arts and served as Counselor for the Junior Club it sponsored. She is a church organist as well. Her composer husband shares her interest in music.

•

Mrs. A. E. Staub, Special Member, of Albuquerque, New Mexico and president of New Mexico Federation of Music Clubs, is a church organist and choir director, formerly very active in Federation work in Tennessee and Kentucky.

•

Hazel Kinscella, Special Member, is an outstanding musicologist of the University of Washington, a lecturer, and author of many textbooks.

IN MEMORIAM

Mrs. Ruth Ottaway Sokoloff
President 1929-1933

SELDOM in the history of the National Federation of Music Clubs has there been the loss of so many past or present officers as during the period from the Miami Convention in late April until the time this issue of *Music Clubs Magazine* goes to press.

RUTH OTTAWAY SOKOLOFF

With deep regret we record the passing of Ruth Haller Ottaway Sokoloff, who was president of the Federation from 1929 until 1933 and who was nationally known as a patron of music. Co-founder with her first husband, the late Elmer James Ottaway, of the Port Huron (Mich.) *Times-Herald*, Mrs. Sokoloff still made music her major interest. She was a founder and past president of the Port Huron Musicales, served the Michigan Federation as its president from 1921 to 1925, and was Music Chairman of the National Congress of Parents and Teachers from 1927 to 1929. In 1933 she arranged the outstanding musical program for the historic World Congress of Women in Chicago, which celebrated 100 years of women's progress.

She was elected president of the National Council of Women in 1935, serving in that capacity until 1941. She was also for some years a member of the executive committee of the National Council of Opera in America.

In 1933 she became assistant director of the Federal Music Project, of which Dr. Nikolai Sokoloff was director, and her association with him in that capacity led to their marriage in 1947. Dr. Sokoloff, former director of the Cleveland Orchestra, is now musical director of the La Jolla (Calif.) Musical Art Society, and the two have resided for some years in California.

For many years Mrs. Sokoloff, who incidentally served the Federation as its Chairman of Young Artists Auditions for some years following her presidency, and later as Publicity Chairman, had been a familiar figure at National Federation Conventions, where her graciousness, her charm and her deep interest in Federation affairs made her a perpetual favorite. Even though she had not attended in recent years, she was greatly loved and will be deeply missed.

She is survived by her husband, a son, James H. Ottaway, newspaper publisher and radio station owner in New York State, and two stepsons, W. W. Ottaway, publisher of the *South Coast News* in Laguna Beach, California, and Dr. John P. Ottaway of Detroit.

DR. GAILLARD B. FULLER

Rarely do we record the death of one who is not a Federation officer or chairman. However in this instance we are making an exception. It is that of Dr. Gaillard B. Fuller, husband of our Chairman of Student Auditions.

We feel that special tribute is due a man who succeeded his father as a doctor, practiced more than 50 years in one town, following always the highest standard of the medical profession, participated actively in civic affairs, and was the admiration of his fellow citizens. To his wife, Helene Stitzel Fuller, the Federation extends its deepest sympathy.

MARION BAUER

Not a member of the current Board, but for several years our National Chairman of Student Composition, Marion Bauer is another whose passing we mourn. She served during the term of the late Anne Macomber Gannett, when Student Compositions of the excellent calibre of the present were inaugurated. Several compositions which were important contributions to contemporary American music were made as a result. Marion Bauer's last contact with the Federation was when she attended the "open house" at the MacDowell Colony at Peterborough, New Hampshire, August 6, when she met and talked with several contemporary Federation officials. Her death occurred exactly three days later at South Hadley, Mass., where she was vacationing. Marion Bauer was easily one of the Federation's most distinguished members, and her career as a composer and writer on musical subjects needs no evaluation.

Perhaps the finest tribute that can be paid her is to quote from a *New York Times* article written by a leading music critic on its staff who was her former pupil, Harold C. Schonberg. Of her he said, among other things: "No more dedicated and unselfish person ever existed . . . Her pupils, among whom the writer was one, adored her . . . Had she been less interested in new music by other composers, she would have composed more of her own and also received many more performances . . . Her pupils and friends will miss her, for she had the ability to draw out the best in them. Nobody was an appreciator in the best sense of the word, more than Marion Bauer."

(*Continued on page 44*)

Lena Milam, Former National Junior Counselor Embarks on a New Career

Dr. Lena Milam

Lena Milam starts a new career, come autumn.

The distinguished music leader, who has just retired as the Federation's Junior Counselor, and who has served the Federation as officer in many capacities, has also just retired as Director of Music Education in Beaumont, Texas, after almost a half a century of teaching. The theory at this point is that Lena Milam will take it easy. But will she?

"Easy?" she laughs, "It'll just give me more time for private teaching, for writing, for club activities. . . . . ."

And a glance at Mrs. Milam's current activities as she completes 46 years of teaching will give a picture of why she isn't in any sense of the word on the retirement list.

It was in 1903 that the Triplett family came to Beaumont, and young Lena Triplett began teaching second and third grade in a little shack on the school grounds. She loved this old building because it had a wheezy old organ in it. In 1905 she was married and there were six years when she was out of the classroom. In 1911 she was back, dividing her teaching between art and music. In 1919 she became full time music supervisor of the Beaumont schools, a post she has held ever since. Today the Beaumont schools' program is a model for the state, recognized in the nation. All this, because "Aunt Lena" for 46 years has inspired the children to love music and to live it, and because every teacher in the system has caught her spirit.

Mrs. Milam didn't stop her own development either. She's proud of having gotten her degrees after she passed the 50 year milestone. She has found time to carry on with her own fiddle pupils and to write a comprehensive series of music education books. She has helped to found and to spark many musical organizations, including the Beaumont Symphony, in which she plays. As for the National Federation of Music Clubs, she has been a National Board Member off and on since 1935—most of the time "on"—was for 16 years Chairman of Young Artist Auditions for the State of Texas, and has just completed four years of service as National Junior Counselor. Also she has sponsored a large number of Junior Clubs in the Beaumont schools. So it's doubtful that Lena Milam will retire to a rocking chair and TV set. The only question will be, can she find time to do all the things she has been planning for a long time?

STUDENT DIVISION NEWS

(Continued from page 26)

Federation's 13th annual Young Composers Contest, conducted this year by Elliott Weisgarber of the faculty of the Women's College of the University of North Carolina, Greensboro, in the absence in Europe of Halsey Stevens, co-chairman. Works of high calibre captured first and second prizes in Class I, in which a sonata or comparable work for solo wind or string instrument with piano was sought or a work for a combination of three to five orchestral instruments, among which the piano might be included. The winners were Gordon Sherwood of Ann Arbor, a student at the University of Michigan, who was awarded first prize of $175 for his Sonata for Violin and Piano, and Gerald Kemner of Kansas City, a student of Quincy Porter at the School of Music of Yale University, who received second prize of $125 for a String Quartet.

There was no award in Class II which called for a choral composition, nor was there any award for the Charles Ives composition scholarship at Indian Hill summer workshop in Stockbridge, Mass.

Mr. Sherwood, who won first prize in Class I, is 26 years old and a pupil of Leslie Bassett at the University of Michigan, where he has won two academic scholarships. Mr. Kemner is 23, and graduated from the University of Kansas City before entering Yale from which he holds a Bachelor of Music degree. He is studying for his Master's at New Haven.

FESTIVALS ARE EXCITING

(Continued from page 11)

with the principals alone, or with the dancers, to a piano accompaniment, and back to Boston to work with the chorus for two hours, returning to Brandeis again by midnight.

Altogether, during the first week of preparations, I scheduled three and four rehearsals each day—most often with the principal singers of *Medea* and *Salade*, but frequently, too, with the chorus and the dancers. In addition to these rehearsals, which pertained only to *Medea* and *Salade*, we managed to squeeze in three rehearsals for the orchestra concert. The Orchestra Concert was performed on Thursday, the dress rehearsal for *Medea* and *Salade* was held on Friday with the performance on Saturday.

During such a busy two weeks it was impossible to evaluate the current experiences. It is only in retrospect that one can judge and appreciate the finished product. At a festival of such large proportions, held out of doors, with all performances given within a week, each requiring different sets, different lighting and different costuming, the problems were many. But, looking back, the challenge was unique and gratifying.

Report on the Second Annual West Coast Conference of the American Symphony Orchestra League

By ***ELEANOR F. PASCOE***

At the beginning of the century there were nine recognized orchestras in the United States, among the oldest of which were the New York Philharmonic, the St. Louis Philharmonic, and the orchestras of Battle Creek, Michigan, and Bangor, Maine. Their performances were greatly enjoyed by the residents of the favored communities in which they quartered, but the rest of the country went without. Concert artists, mostly imported from Europe, filled their need for entertainment of musical nature. Choral groups flourished over the country, presenting outstanding soloists in the great oratorios; The Metropolitan Opera Company made a tour each year of the few large cities of the East; but the American artist and composer went unrecognized, and the community orchestra, as we know it today, had not yet come into being.

During the past 50 years, we have experienced a tremendous increase in all phases of musical activity, influenced, no doubt, by radio and recorded music, the rapid development of music in our schools and colleges, and the awakening pride in our own American artists and composers, and in their need to make a livelihood.

A recent survey made by the American Symphony Orchestra League states that there are now between 1,000 and 1,100 orchestras in the United States, of which 30 are major symphonies (operating on a budget of $100,000 or more) and the rest are community, college, or youth orchestras. They combine to give approximately 7,000 concerts a year, involving an outlay of 40 to 50 million dollars, about 50 percent of which is earned, and the other 50 percent raised through the efforts of some 200,000 volunteer and professional workers. More money is spent on music than on baseball, the great American sport.

The League, which was organized to serve the interests of community orchestras, has a membership of 674, including 16 major symphonies, 326 of other types, and individual members representing other orchestras and libaries and women's associations.

Under the expert direction of Helen M. Thompson, executive secretary since its inception, the League recently held its 10th annual convention in Evansville, Indiana, and its second annual West Coast conference at Pacific Grove, California. Its many services to the cause of symphonic music have earned it three grants from the Rockefeller Foundation, enabling it to sponsor conductors' forums, which give opportunity for conductors to rehearse such major orchestras as Cleveland, Philadelphia, Los Angeles and Pittsburgh, under the supervision of their regular conductors, George Szell, Eugene Ormandy, Alfred Wallenstein and William Steinberg.

Musicians' workshops, with special forum sessions on orchestral repertoire, are scheduled at conventions. A survey of Fine Arts Councils is now under way to determine the advantages of coordinating the efforts of all cultural organizations in a given community under one central control, to avoid confusion of dates, to fill musical needs and to combine fund raising activities—in the words of Kenneth A. Brown of Santa Barbara, California, League survey director, "Putting all their Bees in one Askit."

Around fifty representatives of 26 orchestras from the West attended the conference at Pacific Grove, California, July 16-18. Among them were conductors, managers, board members, players, and members of Women's Associations and committees.

Helen M. Thompson discussed the significance of orchestras in community life, stating that the orchestra should not exist merely to play concerts but should be a force in the artistic development of the community, assisting in the promotion of other cultural groups, such as choral, drama, and ballet. "An orchestra cannot be created overnight, but must start within the framework of the community, making the best of what is available and working toward a planned goal of artistic excellence," she said.

Harry Levinson, Manager of the San Francisco Division of ASCAP, and Alexander F. Haas, manager of the Pacific Coast Division of the National Concert and Artists Corporation, discussed the performing rights of composers, the engaging of artists, the relations with the Musicians Union, and the Fleischer Music Library of Philadelphia.

Members of women's associations reported on the pre-concert lectures and special fund-raising projects, which included everything from rummage sales to Viennese balls, radio auctions to sponsoring concert attractions. At a conductors' and board members' session, Orley See, conductor of the Oakland Symphony, discussed programming policies, urging high standards, but with consideration of the varying tastes of the audience.

Richard Lert, conductor of the Pasadena Symphony and Pasadena Civic Chorus, made a plea for the young, unknown artist, who may be better now than in

(*Continued on page* 35)

THE FEDERATION A NATIONAL INSTITUTION

(*Continued from page 21*)

week she was there. Marcia Hansen of Portland, Oregon, is quoted at the opening of this article

TRANSYLVANIA MUSIC CAMP HOST TO 7TH ANNUAL FEDERATION MID-WEEK

The Transylvania Music Camp at Brevard, N. C. and the Brevard Music Lovers' Club were joint hosts to the 7th annual Federation Mid-Week in late July of this year. Approximately 100 State and National officials and music club members, representing seven different states, were present. Two of the 1955 Young Artist Winners, one a finalist, one a National Winner, and two original compositions by North Carolinians were featured on the programs.

On July 19, Walter Carringer, tenor of Murphy, N. C., and New York City, 1955 Young Artist Winner on the State and District level, appeared as soloist with the Orchestra of Transylvania Music Camp Faculty and Staff.

The world premiere of *Cousin Pinky*, a folktale for Hillbilly and Orchestra by Charles Delaney of Winston-Salem, was a special feature of the Tuesday evening program. Mr. Delaney, a member of the faculty at the Transylvania Music Camp, based his work on the folk idiom writing of Lamar Stringfield, a North Carolina composer. The composer conducted the work.

Featured as guest artist on Wednesday evening's concert was Miles Nekolny, baritone of Chicago and one of the 1955 National Young Artist Winners. Another highlight of the concert was *Highlanday*, a musical narrative of a day in the life of a South Mountain Highlander, by William Diehl of Asheville, performed by the orchestra and vocal ensemble. The orchestra was the Transylvania Symphony, directed by Dr. James Christian Pfohl.

The program of events of the Federation Mid-Week further included a reception at the home of Mrs. R. E. Lawrence in honor of Mrs. Maurice Honigman, who founded the Mid-West; a Recognition Luncheon at Brevard College, with Mrs. Harold N. Cooledge, Chairman of the Board of Brevard Music Foundation, as speaker, and a Camp Dinner, at which Mrs. Honigman was principal speaker. At this dinner, Martha Gerschefski of Spartanburg, S. C., 13 year old cellist and winner of the Hinda Honigman National Scholarship to the camp this summer, played a cello solo. Martha, who is the daughter of Edwin Gerschefski, Dean of the College of Music of Converse College, has already attracted much attention in her home and nearby states for her exceptional performances on the cello.

In addition to this National scholarship holder, there were Federation of Music Clubs Scholarship recipients from 16 different federated organizations at the camp this summer.

Incidentally Ohio — among State Federations — rates honors for having given between 30 and 40 scholarships to talented students of the Buckeye State this summer.

PATRONIZE THESE MERCHANTS
They Are Contributing Members of the Federation
Alabama—E. E. Forbes of the Miller Piano Co., Anniston.
Arizona—Redewill Music Co., Phoenix
North Dakota—Northwest Piano Co., Minot

FEDERATION DAY AT INSPIRATION POINT

A new "Federation Day" was added to this summer's schedule which will presumably become an annual event. Delegations from Arkansas, Oklahoma, Missouri and Kansas, the four states which contribute largely to the sponsorship of the Opera Workshop at Inspiration Point, Arkansas — to which incidentally, one of the National Federation's summer scholarships went last year—enjoyed at least one day of the Fourth Annual Music Festival; some of them stayed longer. Arkansans were apparently among those who lingered, for they saw several operas, *Game of Love* by Petit, *The Prodigal Son*, by Debussy, Cadman's *Shanewis*.

Also they heard the Southwestern Symphony Orchestra under Julius Hegyi, and a rehearsal of Menotti's *The Old Maid and the Thief*. Among the delegation, in addition to the State President, were several officers and committee chairmen. Oklahoma, which also enjoyed the Festival, contributed $325 to the camp this summer, and 43 Oklahoma students, out of a total student body of 85, were enrolled for the summer course. Kansas and Missouri were also well represented.

Incidentally there were several scholarship students at Inspiration Point this summer. Outstanding among all of them was Adolfo Balli, who received a full scholarship from the Texas Federation of Music Clubs. His most interesting contribution to the Opera Workshop was his performance as Azael in Debussy's *L'Enfant Prodigue*. In order to make his interpretation supremely effective he let his whiskers grow and went barefoot for three weeks in preparation for the production. He also played it in three different cities, where he was highly acclaimed.

Another Federation scholarship student was Judy Volkuwitz, who was sent to Inspiration Point by the Missouri Federation. Her greatest success was as Antonia in the final sequence of *The Tales of Hoffman*. Another scholarship student, returning for his second season, was Keith Buckley from Arkansas, who appeared as Miracle in *Tales of Hoffman*.

Mr. Balli comes from McAllen, Texas, and is a sophomore at DelMar College at Corpus Christi.

URGENTLY NEEDED

In order to keep the International Music Relations program actively in operation there are certain types of music which are urgently needed.

There are continual appeals from abroad for orchestrations. There is also great need for music for strings, and the appeals for opera scores are legion.

If your club, or any of your members, have music of this order, please send it promptly to Miss Irma Howe, Music Distribution Chairman, The Music Mansion, 88 Meeting Street, Providence, Rhode Island.

With Our Own Composers

WITH THIS ISSUE THE FEDERATION BEGINS WHAT IT HOPES WILL SOON BE A FULL PAGE ANNOUNCING NEW WORKS OF COMPOSER MEMBERS. READ THESE ADS CAREFULLY AND PATRONIZE YOUR OWN

MARY HOWE
Composer

New Choruses

Great Land of Mine, mixed voices
(Official Invocation, N F M Clubs)
Mercury Music Corp. $ .20

Williamsburg Sunday, mixed voices
Carl Fischer, Inc. $ .25

A Devotion, men's voices $ .25
H. W. Gray Co. Inc.

Prophecy, 1792, men's voices $ .75
H. W. Gray Co., Inc.

SACRED CHORAL WORKS
Dorothy Dawson Lowell—Arrangements,
Harry Robert Wilson

I Need Thee, Heavenly Father SSA, SATB, High, Low solo — I Know the Touch of His Hand SSA, SATB — Easter in Heaven SA, SSA, SATB High, Low solo
Bourne, Inc.
136 W. 52nd St.
New York 19, N. Y.

Christ, My Master SSA, SATB
The Big Three
799 Seventh Ave.
New York 19, N. Y.

God's Dawn Brings Day
Elkan-Vogel
1716 Sansom St.
Philadelphia, Pa.

(Reference copies sent upon request)

Edward G. Mead, F.A.G.O.
Miami University
I've Put Away a Little Dream, SSA
Let God Arise, SATB
Carl Fischer, Inc.
Book: *A Year With American Composers*—$3.00
Miami Co-op, Oxford, Ohio

JOHAN FRANCO
composer

for piano:
AT THE CIRCUS grade 2
TOCCATA grade 2½
THREE PIANO SKETCHES grade 2½
SUNRISE AT SEA grade 3½

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UNIVERSAL COPYRIGHT CONVENTION TO BE RATIFIED SEPT. 16

One of the most important actions yet taken on an international scale is scheduled for September 16 when it is anticipated that the Universal Copyright Convention will be ratified by the United Nations. Its importance musically, as reported by our Observer to the United Nations, Mrs. E. A. Sullivan, is that the somewhat diversified agreements which have existed in various sections of the world will be unified, and composers will have their rights protected in at least 44 nations.

The same protection will be extended to authors and artists, if the new Copyright Convention, sponsored by UNESCO, goes into effect.

Heretofore the protection in relation to copyright has been split into three sectors: all European countries, including members of the British Commonwealth, Lebanon and Syria, countries of the French Union, Siam, Indonesia and Brazil. The Pan-American Copyright gave protection to creative works in most countries of the two American continents, and the USSR and certain Asian and African countries had conventions of their own. The current convention, which it is assumed will be ratified September 16, will cover 14 countries, including the United States, which have already ratified, and 30 countries which have signed but not ratified.

The convention affords protection for a minimum of 25 years and the author is guaranteed a reasonable fee from the publisher for translation rights which may not be made without his authorization.

FEDERATION TO BE REPRESENTED AT UNESCO MEETING

At the 14th annual convention of the United States National Commission for UNESCO the Federation will be represented by its official Observer, Mrs. E. A. Sullivan, and probably by another delegate. The event takes place November 2 and 3 in Cincinnati. Watch the January issue for a report of what happens.

NEW EXTENSION AWARDS

Announcement of new Extension awards which could not be given out at the Miami convention because the fiscal year closes June 30 is made in the current issue. They are as follows:

NET GAINS

July 1, 1954—June 30, 1955

Oscar Highest

Georgia	**44**

Honor Scrolls

Oregon	**38**
Alabama	**28**
Virginia	**25**
Florida	**23**
Wisconsin	**23**
Oklahoma	**13**
Montana	**11**
Louisiana	**7**
Minnesota	**7**
Michigan	**6**
New Jersey	**6**
Washington	**6**
Utah	**6**
Delaware	**6**

WEST COAST CONFERENCE

(Continued from page 32)

five years, and who needs the experience and prestige of playing with the community orchestra. Dr. Lert stressed the idea that community orchestras which operate on small budgets should not ask their patrons to pay for established artists, but should leave these to the major symphonies. "We should sell the orchestra, not the artist," he said. "Local artists and members of the orchestra should be considered as soloists."

Mrs. Pascoe, newly elected Chairman of the Past Presidents Assembly, attended the Conference as a delegate of the Tucson, Arizona, Symphony Society.

APOLOGIES TO MRS. WIGHT

A belated but none the less sincere apology to Annie Ford Wight for a typographical error in the byline for her article on Mana-Zucca in the April issue, where her name appeared as "Wright." A distinguished Florida composer and author, Mrs. Wight was also one of the prominent committee chairmen for the Miami Convention.

TREASURER'S CHART

For period April 1, 1955 through June 30, 1955

	Senior Organizations in good standing	New or Reinstated	Student Organizations in good standing	New or Reinstated	Junior Organizations in good standing	New or Reinstated	GRAND TOTAL	FPA Members in good standing	New or Reinstated	Individual Members in good standing	New or Reinstated	Life Members	New	Subscribers	Donors	Contributors	New
Class I—States Reporting 100 or More Clubs																	
Texas	185	6	18	0	215	2	418	593	2	24	1	64	5			1	
North Carolina	71	0	5	0	158	1	234	154	7	97	10	11	0				
Florida	75	2	4	0	140	2	219	109	38	5	0	17	1	1			
Ohio	115	0	21	1	83	0	219	416	0	97	1	110	0	3	2	2	
Virginia	68	1	21	1	119	1	208	138	0	29	0	11	0				
Oklahoma	72	1	10	0	122	0	204	154	9	32	2	12	0				
Michigan	99	2	6	0	91	1	196	334	3	84	14	27	1				
Georgia	94	0	9	0	72	0	175	126	3	12	1	7	0			1	
South Carolina	59	0	10	0	103	1	172	172	24	59	18	2	0			2	
Pennsylvania	85	0	11	2	71	2	167	213	22	146	14	69	1	1			
Iowa	50	0	3	0	105	1	158	28	0	18	0	2	0				
Oregon	20	0	2	0	133	13	155	15	2	63	4	13	2				
Missouri	41	0	4	0	107	0	152	230	13	45	2	13	1				
Wisconsin	72	0	9	0	68	0	149	163	4	48	0	10	0				
Tennessee	54	0	6	0	83	0	143	93	3	11	4	7	0				
Indiana	61	0	18	1	63	1	142	220	2	74	0	33	0	(1 patr)		2	
Illinois	42	2	7	1	84	0	133	74	5	96	7	23	0	2			
Arkansas	45	0	3	1	64	3	112	213	4	13	1	7	0	1			
New Jersey	41	0	10	1	61	0	112	83	0	87	2	19	0				
Louisiana	35	2	13	1	64	0	112	86	0	24	2	4	0				
Mississippi	39	0	0	0	66	0	105	149	5	10	1	2	0				
Alabama	53	1	2	0	50	0	105	210	0	30	0	30	0			1	
Class II—States Reporting 50 to 99 Clubs																	
Dis. of Columbia	14	4	14	2	66	3	94	8	0	14	1	3	1				
Kansas	51	3	4	0	34	0	89	269	3	59	6	10	0				
Maryland	27	1	2	0	55	1	84	35	0	13	4	6	2				
North Dakota	17	0	11	0	56	0	84	53	2	25	0	4	0			2	
Arizona	25	0	9	0	46	0	80	60	0	6	0	13	0			1	
California	46	6	8	2	24	2	78	136	1	256	16	18	0				
Washington	39	2	1	1	30	0	70	97	3	21	4	2	0				
Maine	27	0	3	0	29	5	59	37	7	8	1	5	0				
New York	17	0	0	0	39	4	56	25	5	75	2	12	0				
Class III—States Reporting 20 to 49 Clubs																	
Kentucky	16	1	0	0	32	4	48	83	14	36	0	2	0				
Utah	21	1	8	0	18	0	47	17	0	16	1	10	0				
Minnesota	25	0	1	1	18	1	44	22	1	26	6	6	0				
Nebraska	5	0	0	0	33	0	38	12	0	3	0	1	0				
Rhode Island	20	2	2	1	15	0	37	101	0	16	1	9	0	1 (patr)			
Connecticut	17	0	0	0	19	0	36	10	1	8	0	2	0				
Delaware	13	0	3	0	20	0	36	2	0	6	0	0	0				
Colorado	13	0	4	1	17	1	34	33	9	10	0	1	0				
New Mexico	8	0	1	0	20	3	29	25	6	4	0	2	0				
Idaho	16	0	0	0	12	0	28	60	3	7	0	8	0				
West Virginia	13	0	2	0	11	0	26	0	0	15	0	2	0				
Wyoming	7	0	0	0	18	5	25	46	7	2	0	1	0				
South Dakota	9	0	2	0	11	1	22	63	10	0	0	0	0				
Montana	10	4	0	0	12	0	22	28	0	0	0	0	0				
Massachusetts	3	0	0	0	18	0	21	0	0	44	0	10	0				
Class IV—States Reporting Less Than 20 Clubs																	
New Hampshire	1	0	0	0	0	0	1	0	0	0	0	4	0				

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THE INTERNATIONAL FESTIVAL OF CONTEMPORARY MUSIC

By DOUGLAS MacKINNON

THE annual festival of the International Society for Contemporary Music took place this year in Germany. From June 17 to 21 the Society's members enjoyed the hospitality of the Southwest German Broadcasting Company at its splendid and spacious new studios in broad, green meadows on a steep hill above the charming town of Baden-Baden.

I would not say, however, that the many people who attended the festival did so with the expectation of being entertained and enriched—at least not in the usual manner of concert-goers. Rather, it seems, they attend out of curiosity and interest as to what is being created. Known as the IGNM (Internationale Gesellschaft fur Neue Musik), the festival brings to light many young composers, as well as unknown works of many established musicians. Of 29 works performed in six concerts, 11 were by composers under 40, and of these younger men, six were still in their 20's. The youngest, Japanese Makoto Moroi, lives in Tokyo. Of the older composers represented, 10 were in their 50's, and of these men, only two or three are well-known to American concert-goers: Dallapiccola and Chavez, although in Germany two others are a staple on concert programs: Boris Blacher and Werner Egk. And there was music by two composers who, if living, would be elderly: Schönberg, 81, and Artur Schnabel, 73. The latter's *Rhapsody* has been played by the New York Philharmonic-Symphony and other orchestras.

The most beautiful work I heard was the American Elliott Carter's Sonata for Violoncello and Piano which was written for Bernard Greenhouse. The String Quartet, Opus 2, by England's young Francis Burt was distinguished by its engaging chattering figures, and a Suite by Italy's Gino Contilli was made impressive by contrasts between serene passages and powerful orchestral surging.

Most of the other compositions played during my visit seemed experimental and unrewarding on a first hearing. Ugliest was a Quartet by a 28-year-old Norwegian, Knut Wiggen, whose conception began with high staccatto peeps for the flute, alternating with low grunts from the bassoon, plus a few remarks from the clarinet, not to mention some from the audience, a section of which was moved to ill-concealed derision.

Not even superb performances by the Southwest Broadcasting Symphony under Hans Rosbaud and Ernest Bour, by the Parennin String Quartet, and by many expert soloists can alter the fact that the most interesting part of these concerts is not the music but, for once, those who attend. How the ISCM Committee can find a means of making more careful selections of material for performance at its festivals is difficult to say. And it is probable that those who attend these annual sessions will have to wade through much chaff to find the occasional worthwhile piece.

Among the Americans observed at the concerts at Baden-Baden were Aaron Copland, Henry Cowell, Elliott Carter, the Yale musicologist, Robert Schrader, and his wife, Erich Itor Kahn, the Louisville Opera conductor, Moritz Bomhard, the Honolulu Symphony conductor, George Barati, and his wife, Composer Peggy Glanville-Hicks whose captivating opera *The Transposed Heads*, after Thomas Mann, was premiered last year by the Louisville Opera and is scheduled for Broadway in the coming season, and Soprano Audrey Nossaman, who was soloist in the Louisville production of *The Transposed Heads* and is now in Milan.

The ISCM has had an annual festival for the past 32 years, with the exception of three of the war years, its first convocation having been held in Salzburg in 1923. Rotating among countries, it has twice met in New York, once in San Francisco, and other festivals have been held in Austria, Switzerland,

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Germany, Italy, Belgium, England, Holland, Czechoslovakia, Spain, France, Poland, Denmark, Norway, and last year in Palestine.

Its president is Italian Goffredo Petrassi, its honorary president England's Edward J. Dent. Elliott Carter represents the United States on the ISCM's Advisory Council, and Roger Sessions is the president of the U.S. branch of the organization. Among living honorary members of the ISCM one finds the names of Sibelius, Stravinsky and Vaughan Williams, Hindemith, Honegger, Dallapiccola, Malipiero and Milhaud.

The chief objective of the ISCM, to give modern music a hearing, is highly laudable. But everyone who attends must be prepared to regard himself as a prospector who must endure much hardship and disappointment before he strikes pay dirt. Prospectors sometimes have luck.

THE TENTH ANNIVERSARY OF THE UN

By Naomi Reynolds

We attended the United Nations Commemorative Session in San Francisco as representative for the National Federation of Music Clubs on the United States Committee for the United Nations, substituting for the Federation's official Observer, Mrs. E. A. Sullivan.

The entire week's mood was set with a great "Festival of Faith" on Sunday afternoon, a service which gave a benediction of hope and optimism for the free world. Fifteen hundred voices formed a magnificent processional choir and a 150-piece band made music an integral part of the entire setting. Then we heard President Eisenhower in a prayerful appeal for a world peace.

Many programs of allied interest were arranged for spare moments. One was "World Peace through Music," an Assembly of Prayer Service held each hour from 10:00 to 3:00 P.M. during all sessions. Exhibits included "Atoms for Peace;" a display of the original United Nations Charter; a photographic exhibit, "We the Peoples," and an art exhibit, "Art in the 20th Century." United Nations films were shown almost continuously in both the Museum of Art and the Veterans Auditorium

THE NGO SESSIONS

The NGO sessions were highly informative. Miss Anna Lord Strauss was most efficient as moderator of the forums. The keynote speaker was Lester B. Pearson, Secretary of State for External Affairs Canada. His subject was United Nations—Review and Preview—1945-1955-1965. Joseph E. Johnson, President of the Carnegie Endowment for International Peace, in an address declared that the United

10TH ANNIVERSARY OF THE UNITED NATIONS

(Continued from page 37)

Nations helps people to help themselves—particularly in culture and agriculture. One day was devoted to "Atomic Peace." The chairman was Dean Rusk, president of the Rockefeller Foundation. Others, high in atomic engineering research, addressed the meeting: Dr. L. E. Brownell, Supervisor, Engineering Research Institute, University of Michigan; Dr. John C. Bugher, Director of Biology and Medicine, U.S. Atomic Energy Commission; Kenneth Davis, Director Development, U.S. Atomic Energy Commission; Morehead Patterson, U.S. Representative for International Atomic Energy Agency Negotiations, and Dr. Ralph J. Bunche, Under Secretary of the United Nations. A film presentation "A is for Atom" was most impressive.

One of the most valuable points gleaned from the many fine NGO speeches at the Council of Member Organizations was that if people of the world want the United Nations to work, there is no need to revise its charter. The need is for greater determination on the part of people everywhere to want to solve problems by using the provisions of the present charter. Richard C. Patterson, Jr., stated that we all can improve the status of the United Nations through intellectual and spiritual efforts. Secretary Dulles emphasized that the motive power of the various independent organizations making up the United States Committee for the United Nations should be a force for world peace. He also declared that we must make principles vital and real through this Committee. Theodore Smith, Executive Director of the United States Committee for the United Nations, stressed that people making up this Committee must be the lifeblood of the movement, since the organization is educational only. He declared again that it is important for us to decentralize our forces into state and local organizations, with a unity of purpose and action. Plans to make United Nations Day, October 24, something of value have been outlined in our June issue by Mrs. Sullivan.

PLANS FOR UN DAY OBSERVANCE

Many member organization delegates gave specific plans for the promotion of this important day. The planting of a tree by a ten-year old seemed to have caught the fancy of several groups, since youngsters are the "seed bed" of the future. There can be other celebrations equally as effective since the idea is communitywide in appeal.

Mrs. Sullivan's idea of correlating music with the various activities for the Committee is a vital one. We trust that all our members with a determined conscientiousness for peace will make this a fact in each federated community throughout the country.

The Honorable Dr. Charles Malik, Ambassador Extraordinary of Lebanon to the United States, summed up the concensus of the meeting most eloquently when he stated that we must learn and learn that only through the brotherhood of man, a loving understanding of our fellow man and a faith in God will we be able to live up to the United Nations Charter to obtain world peace and a harmonious co-existence.

WATCH FOR THIS FEDERATION NEWS IN NOVEMBER

THE ODESSA BOARD MEETING

Shortly after this issue of *Music Clubs Magazine* goes to press the Fall Board meeting will convene in Odessa, Texas. It will be a workshop session to develop plans for the new biennium. Panels are scheduled on "Potentials of the Junior Division," "Strengthening the Student Division," Finance, Sacred Music, Publicity, Opera, Education and Extension, and a forum on American Music, with Chairmen of the various Departments conducting and their sub-chairmen outlining plans.

An address on "Music Therapy as a Vocation" by Dr. W. Thayer Gaston is anticipated with interest. A barbecue at the Moss ranch will be a picturesque entertainment feature. Read about it in November.

OUR PRESIDENT AT THE CHICAGOLAND FESTIVAL

Arriving too late for use in this issue were pictures of our president participating as is customary in the Chicagoland Music Festival. Reserved therefore for use in November is reference to this picturesque event.

CONCERT HONORING DR. SPAETH

Also read about the concert given by the Louis Braille Music Institute of America honoring its president, our own Dr. Sigmund Spaeth, on his 70th birthday, October 4.

A JEANIE BALL QUEEN

Left out of the June issue for lack of space was this charming picture of Mrs. Maurice Honigman, Vice Chairman of the Miami Convention and Chairman of the Jeanie Ball, in the period gown she had especially made for the occasion.

MU PHI EPSILON AWARDS

Announcement is made of important awards given by our Associate Member Organization, Mu Phi Epsilon, to an outstanding college senior and to outstanding active and alumnae chapters.

The senior in question, Janita Reidel, of Tiffin, Ohio, violinist, a 1955 graduate of Ohio Wesleyan University, was given a $50 scholarship in recognition of high scholarship and many campus activities.

The Marie Morrisey Keith Chapter Scholarship Award, honoring the Federation's Past National President, went to Mu Tau Chapter of Mu Phi Epsilon at the University of South Dakota as the chapter showing greatest scholarship improvement. The Chapter Service Award went to Epsilon Epsilon Chapter of Texas Christian University. The Alumnae Chapter Service Award was presented to Eugene, Oregon, Alumnae Chapter.

Another glimpse of our National President as she received her Doctor of Music degree from her alma mater, MacMurray College. Left to right are Dr. Bailey, head of the Chemistry Department, arranging Mrs. Dougan's hood; Mrs. Dougan; Dr. Joseph Cleland, Head of the Music Department, and Dr. Louis Norris.

AFTERMATH OF MIAMI

Interrupted Melody, which we saw at the Miami Convention, was given an all-Southern premiere in Marjorie Lawrence's home state of Arkansas, at the Malco Theatre in Hot Springs, for the benefit of Miss Lawrence's favorite charities. Members of the Hot Springs Music Club, of which Miss Lawrence is an honorary member, attended in a body and served as hostesses. Important figures at the premiere were Mrs. Lillian Burns of Wichita Falls, Texas, who made the largest single contribution to the charities, $1,000; Mrs. William G. Livesay, chairman of arrangements; Miss Hildegard Smith, president of the Arkansas Federation; Ray S. Smith, Jr., Garland County Representative; Jim Bland, former secretary, to Governor Faubus, who represented the Governor, and Floyd A. Housley, Mayor of Hot Springs. They are identified, left to right, in the accompanying picture, awaiting a call to the stage to bring greetings to Miss Lawrence.

Dignitaries at the Southern premiere of "Interrupted Melody," pictured left to right, front, are Mrs. Lillian Burns of Wichita Falls, Texas, and Mrs. William G. Livesay, Chairman of Arrangements. L. to r., rear: Representative Ray S. Smith, Jr.; Jim Bland, representing Governor Faubus, Miss Hildegard Smith, Arkansas State President, and Mayor Housley of Hot Springs.

Two Interesting Southeastern Region Groups

The Kings College Choir, one of Delaware's most prominent federated groups

PRESENTED in this issue are two pictures that would normally have appeared in the last issue containing news of the Southeastern Region, had space permitted. We offer them here with brief information about each:

THE KINGS COLLEGE CHOIR OF DELAWARE

The Kings College Choir of Delaware is a federated group which has concertized extensively for the Delaware Federation of Music Clubs. It performs for the Federation at the Veterans Hospital located near Wilmington, on USO programs and on radio and TV programs. Also it sings at least 50 concerts a year in churches of the various faiths. It took part in February's Parade of American Music, presenting primarily early Moravian music. Its director is Donald Butterworth, who has been tenor soloist with the Rochester Symphony Orchestra under Guy Fraser Harrison, and its accompanist Dr. Walter Hartley, who won the 1954 Koussevitzky award for composers.

A PIANO ENSEMBLE IN GLASGOW, KENTUCKY

One of the most brilliant programs ever given under the auspices of a federated group in Kentucky was the concert last season of the piano Ensemble of the Ladies Matinee Musicale of Glasgow. This was the fifth such program given by the club, and was conceded to be the most outstanding of them all. Nineteen of Glasgow's most accomplished musicians participated. Among the many numbers presented were the Hungarian Dance No. 5 of Brahms, an arrangement of the popular song, *Tea for Two*, and the Spanish Suite of Lecuona. The first and final numbers in the concert, which used 18 pianos each, were conducted by Mrs. Harold Cady. Considerable novelty was lent to the program by the fact that it was presented "in the round." Mrs. Harold Snavely, the club president, spoke during the intermission period. Mrs. Sewell C. Harlin gave a reception after the concert for the members and their guests.

The piano ensemble which, under the auspices of Ladies Matinee Musicale of Glasgow, gave one of the most brilliant Federation-sponsored programs ever presented in the State of Kentucky.

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IN MEMORIAM

(*Continued from page 30*)

MRS. FLORENCE HASTINGS

There have been three other serious losses to the Federation since Miami. First to pass on—and her passing was briefly recorded in the story of the convention, was Mrs. Florence Hastings, president of the Delaware Federation, Board Member from Delaware and the Federation's staunchest supporter in that state. She was taken ill at the convention, but fortunately not until she had heard the Seaford Symphonic Choir, which she brought to Miami and which gave one of the finest choral performances of the entire 10 days.

MRS. JAMES L. MIMS

Not long after the convention Mrs. James L. Mims, the greatly loved past State President of Georgia, who had just been named National Chairman of Junior Scrapbooks, died suddenly of a heart attack. Her services to her State had been of the highest order and she will be greatly missed.

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OLIN DOWNES

Not a member of the Federation, but one who was so close to it that he seemed to belong, and whose passing was a source of sincere sorrow, was Olin Downes, senior music critic of the *New York Times* and dean of American music critics. Only a few weeks before his death, Mr. Downes made his last significant contribution to the Federation in his splendid article supporting Edward MacDowell's election to the Hall of Fame.

MRS. ABBIE JAMISON

From the West Coast comes word of the passing of Mrs. Abbie Norton Jamison, founder and past president of the California Federation and noted composer. She was perhaps best known to recent generations of Federation members through her Co-Chairmanship of the 1941 convention in Los Angeles.

MRS. HARRY C. SCHROEDER

The last death to record, which came on the eve of publication so that this issue was held up to announce it, was that of Mrs. Harry C. Schroeder, our newly appointed Chairman of Magazine Subscriptions, who had just issued her first letter to local clubs urging subscriptions to the *Music Clubs Magazine*, and her Plan of Work for the current year. Mrs. Schroeder, although a new member of the National official family, was well known to the Federation because of her activities in connection with the 1953 National Convention in New York. She had been always a tower of strength to the New York Federation, of whose Board she had been a member. She was a past president and Board member of the Brooklyn Morning Choral, one of New York's best known clubs, a director and music chairman of the Woman's Press Club of New York and the concert committee chairman for the Charles Pope Choristers, another federated chorus.

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